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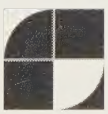

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1 **ALBERT-BIROT, PIERRE. La joie des sept couleurs.** Poème orné de cinq poèmes-paysages hors-texte, le tout composé en 1918. (2), 80, (2)pp., 5 calligrammatic plates. Lrg. 8vo. Wraps. One of 120 numbered copies on uncut Arches, from the limited edition of 124 in all. "Like Guillaume Apollinaire, Albert-Birot was an ingenious practitioner of the calligramme, which has a long history in French literature, through Mallarmé all the way back to Rabelais and beyond. 'I walked across Futurism, Cubism, Dadaism, but I am neither futurist nor cubist, dadaist nor surrealist,' Albert-Birot wrote in 1928" (Carlton Lake). **An historic presentation copy from the library of Giuseppe Ungaretti**, inscribed on the front flyeaf "A tous mes frères d'Italie/ les saints les artistes les poètes/ les dieux/ j'envoie ce poème/ communions mes frères/ Pierre Albert-Birot/ 27 juillet 1919."
Paris (Editions "SIC"), 1919. $1,750.00
Andel 76

2 **[ALGAROTTI, FRANCESCO] Saggio sopra la pittura.** 184, (2)pp. Engraved title-page vignette. Contemporary speckled wraps. Uncut. First published Bologna, 1762, and duly translated into English (London, 1764), French (Paris, 1769) and German (Kassel, 1769); a number of editions such as this appeared in Italy before the end of the eighteenth century. Count Francesco Algarotti (Venice, 1712-1764) was internationally esteemed as a connoisseur, particularly in Germany, where he was an agent and advisor to Frederick the Great, Augustus III and Count Brühl. A nice copy.
Livorno (Marco Coltellini), 1763. $600.00
Cf., citing various editions: Borroni I.854; Borroni I.854; Schlosser p. 682; Cicognara 7

3 **ALGE.** Editors: Aurel Baranga, S. (Jules) Perahim, Gherasim Luca, Sesto Pals, Paul Paun. I. Serie, Nos. 1-6 (of 7 published in all), in 5 issues. (8)pp. per issue (single sheet, folding), in oblong sm. 4to., except for No. 4, which is a large folio broadside (printed on recto only). Illus. throughout by S. Perahim, M. Teutsch, G. Luca, and M. Mizis. No. 3 printed on pink stock, Nos. 4 and 6 on pale blue. The unstated edition size is estimated by Ilk at fewer than 500 copies.
"Alge wurde von Sascha Pasa als geistiges Kind von UNU genannt. (Perahim und Paul Paun veröffentlichten auch in UNU.) Mit vielen post-dadaistischen und surrealistischen Text- und Typo-Beiträgen erschien jede Nummer (wie früher 'Mecano' in Holland) auf verschiedenem farbigem Papier. Die unkonventionelle Typographie der Zeitschrift wurde von dem 16-jährigen Perahim gestaltet" (Ilk). "'Alge' fonctionne sans programe théorique déclaré. Néanmoins, les poèmes en prose ou les dessins publiés affirment la position unitaire, convulsive, parfois hystérique, toujours sans équivoque, de ce groupe à l'égard de tout ordre établi.... L'attitude qu'adopte 'Alge' va placer ses jeunes rédacteurs en conflit ouvert avec la société: il en résulte pour eux inculpation d' 'attentat aux bonnes moeurs,' confiscation des revues incendiaires et prison" (Biro/Passeron). The final number of the first series (absent from this run) was published hors commerce, in fewer than 50 copies; a second series of 3 numbers followed in the spring of 1933. The broadside issue of No. 4 is of greatest rarity, and furthermore is unrecorded on blue paper (Ilk describes it on orange only).
Bucharest, 1930-1931. $12,500.00
Ilk K370-375, illus. pp. 73,76,77; Biro/Passeron p. 16

4 **AQUINO, CARLO D'. Vocabularium architecturæ ædificatoriæ.** (6), 217, (35)pp. Engraved title-page vignette; woodcut lettrines. Lrg. 4to. Contemporary heavy wraps., stitched with leather, as issued. Uncut. Cicognara (misstating the date as 1784): "Opera eccellente per l'analisi che viene fatta della significazione d'ogni vocabolo." Aquino (1654-1737), a Jesuit nobleman and professor of rhetoric at Rome, was the author also of military and agricultural lexica, and historical disquisitions. Front inner hinge loose, but a very nice, clean copy, with a 1779 ownership inscription inside the front cover. Very rare.
Romæ (Typis Antonii de Rubeis), 1734. $7,500.00
Borroni I.585; Cicognara 2145; Comolli I.112; Graesse I.75

5 **ARNALDI, ENEA. Delle basiliche antiche, e specialmente di quella di Vicenza del celebre Andrea Palladio.** Discorso. Con l'aggiunta della Descrizione d'una curia d'invenzione dell'autore. viii, cxxxv, (1) pp. Engraved frontis. portrait and 8 folding plates (some in large format). Wood-engraved culs-de-lampe, lettrines. 4to. Contemporary stiff wraps., stitched as issued. Uncut. Second edition, unchanged from the first of 1767, of this noted study, focused particularly on the monuments of Vicenza. Part I consists of a brief discourse, with an etymology of terms, on the origins of ancient and Christian basilicas, followed by a documentary chronology of those in

Vicenza, from medieval times to Palladio. In Part II, Arnaldi expounds on his ideas for a modern 'curia' (basilica) based on Vitruvian principles.
Vicenza (G.B. Vendramini Mosca), 1769. $1,800.00
Fowler 30; Schlosser p. 568; Berlin 2718; Cicognara 876; Fossati Bellani 2513; Lozzi 6392

6 **ARNALDI, ENEA. Idea di un teatro nelle principali sue parti simile a' teatri antichi, all'uso moderno accomodato.** Con due discorsi, l'uno che versa intorno a' teatri in generale, riguardo solo al coperto della scene esteriore, l'altro intorno al soffito di quella del Teatro Olimpico di Vicenza, opera dell'insigne Andrea Palladio. (4), xxxii, 82, (2), 58, (2)pp., 6 fine folding engraved plates. Wood-engraved culs-de-lampe, lettrines. 4to. Contemporary heavy wraps. Count Arnaldi's proposal, based on Palladian prototypes but with noteworthy innovations of his own, was originally prompted by the destruction by fire of Bibiena's Teatro Filarmonico in 1749. He adds a discussion of Palladio's original plans for the Teatro Olimpico. A few tears to the plates, well mended; two charming early wash drawings (a soldier, a man's head) on the last blank leaf; a few plates touched with wash; occasional light foxing; a fine copy.
Vicenza (Antonio Veronese), 1762. $3,000.00
Berlin 2790; cf. Cico 750 (misstating date); cf. Schlosser p. 568 (misstating date); Brunet 9790

7 **ARP, HANS. Der Pyramidenrock.** 70pp. Frontispiece portrait of Arp by Modigliani. 4to. Printed wraps. Arp's fourth book, a collection of dada poems. The 41-line 3-column mechanical repetition of the title on each cover is one of the most influential typographic inventions of the period. Paper flaw on one leaf; discreet contemporary ownership inscription; an attractive copy, with—most interestingly—two small corrections made with the insertion of single typed letters, clipped and mounted in "Schneethlehem" and "Sankt Ziegenzack Sankt Fassanbass."
Erlenbach-Zürich/ München (Eugen Rentsch) [1924]. $2,000.00
Rolandseck 89; Dada Zürich 67; Motherwell/Karpel 194; Verkauf p. 176; Düsseldorf 23; Tendenzen 3/80; Andel 70

8 **ARTAUD, ANTONIN. Révolte contre la poésie.** (16)pp. Wraps., over loose signatures, as issued. First edition, printed for friends of the author in a limited edition of 50 copies on Arches, "mis en page et imprimé avec amour à Paris dans la brume de 1944 pour ceux qui savent choisir." This copy is designated HT 5/12, apart from the rest of the tirage. A little light browning. Rare.
Paris, 1944. $1,000.00

9 **DER AUSTAUSCH.** Veröffentlichungen der Studierenden am Staatlichen Bauhaus zu Weimar. [No. 2, of 3 issues published in all], Anf. Juni. 6pp. 4 original woodcut illus., by Hans Gross, Walter Determann, Toni von Haken and Dörte Helm. Folio. Tabloid format, printed on pale grey-green wove stock. Texts by Hans Gross ("Aus einem Vortrag des Jungmeisters Hans Gross, gelegentlich des Gropius-Einführungsfestes am 5. Juni," and a poem, "De Suldot"), Eberhard Schrammen ("Von frischen Knaben, verbildeten Erwachsenen und van de Veldes Bauten", "Ziele, Wünsche, Möglichkeiten"), Walter Determann ("Gedanken über das Bauen. I."), Grete Bittkow, 'früher am Staatl. Bauhaus' ("Ornament und Mythos./ Aus einem Brief"), Dörte Helm ("Der neue Geist oder eine Vereinssitzung./ Sehr wahre und lehrreiche Geschichte"), Otto Meyer, 'Architekt bei B. Röhr' ("Gedanken über das Bauen. II."), R. Riege ("'Armut' von Wildgans"), G. Calmann ("Von meinen Büchern"); also "Erwiderungen an Käthe Brachmann."
Three issues in all were published of this first Bauhaus student journal, 'The Exchange,' in May, June and July 1919. Illustrated with original woodcuts, it contains contributions by the students, programmatical and critical essays, and poetry. The present issue, which was the most substantial (No. 1 was in leaflet form, and No. 2 4 pages), is notable especially for the prominent contributions of master student Hans Gross, who six months later was to become a highly controversial figure in Bauhaus politics. The Gross affair (as Wingler terms it) "sparked the secession of the old academy professors whom the Bauhaus had taken over, and led to the founding of a rival art academy, which was accomodated in the same building. This fact resulted in uninterrupted friction until 1925." Central fold, as usual; neatly split at backstrip, with some little marginal chips and tears, but for this fragile publication a very good copy.
Weimar, 1919. $1,200.00
Wingler pp. 294, 631 (bibl.); cf. p. 38ff.

10 **BALDINUCCI, FILIPPO. Notizie de' professori da Cimabue in qua.** Per le quali si dimostra come, e per chi le bell'arti di pittura, scultura, e architettura lasciata la rozzezza delle maniere greca e gottica, si siano in questi secoli ridotte all'antica loro perfezione. Edizione accresciuta di annotazioni del Domenico Maria Manni. 10 vols., in 21. Engraved frontis. portrait (F. Gregori). 4to. Contemporary heavy wraps. Uncut.
Second edition, greatly enlarged by Domenico Maria Manni, from the first edition, which had been published *ad seriatim* in six volumes by various Florentine houses between 1681 and 1728. Baldinucci's "Notizie" covers the history of art from 1260 to 1670. "In 1681 Baldinucci published the prospective volume of his chief work, the 'Notizie....' In it he proposed a comprehensive edition of artists' biographies that would elucidate and expand Vasari's 'Vite,' discuss artistic activity after Vasari's time, treat those Italian and northern European schools ignored or slighted in the 'Vite,' and, finally, reaffirm Vasari's belief in the supremacy of Tuscan art through more objective methods of research and documentation. He established a chronological framework of secoli (centuries) and decennali (decades) so that he could publish blocks of biographies out of sequence. Three volumes of the 'Notizie' were issued during his lifetime (1681, 1686, 1688) and another three issued after his death (1702, 1728) by his son.... For many years the 'Notizie' constituted the standard reference work for Italian art and the principal Italian language source for Northern European art and is still valued for its well-informed biographies of Italian, especially Tuscan, artists of the later 16th century, and of the 17th" (Edward L. Goldberg, in The Dictionary of Art).
The last volume of this edition contains Baldinucci's important life of Bernini, commissioned by Queen Christina of Sweden (first published 1682), "La veglia" (a treatise on the use of documentary sources, 1684), two lectures delivered at the Accademia della Crusca in 1691, and other writings. Occasional very pale staining and wear; flyleaf absent from Vol. 12; in all, a nice set in entirely original condition.
Firenze (Gio. Batista Stecchi, e Anton-Giuseppe Pagani), 1767-1774. $3,500.00
Arntzen/Rainwater H52; Chamberlin 1986; Schlosser pp. 466, 473; Cicognara 2200; Collins/Land 2; Brunet I.622; Graesse I.280; Bigazzi 6331

11 **BALLA, GIACOMO. Il vestito antineutrale.** Manifesto futurista. Milano, 11 settembre 1914. (4)pp. (single sheet, folding). 6 illus. 4to. Self-wraps. One of the only Futurist manifestos with illustrations, Balla's call for dynamic, aggressive, joyful and assymetrical 'anti-neutral attire' includes superb drawings, both of motifs ("modificanti guerreschi e festosi") and of full-scale red-white-and-green suits to be worn by Cangiullo and Marinetti.
Milano (Direzione del Movimento Futurista), 1914. $700.00
Salaris p. 84; Scrivo 42; The Avant-Garde in Print 1.2

12 **BARBAULT [JEAN]. Les plus beaux monuments de Rome ancienne.** Ou recueil des plus beaux morceaux de l'antiquité romaine qui existent encore: dessinés par Monsieur Barbault peintre, ancien pensionnaire du Roy à Rome, et gravés en 128 planches avec leur explication. viii, 90pp., 73 plates with 117 illustrations by Barbault, engraved by Barbault, Domenico Montagu and Joseph Bouchard. 11 large engraved vignettes and culs-de-lampe of antiquities; lettrines. Lrg. folio. Contemporary full calf (scuffed and a bit worn). Raised bands. First edition; a German translation, with plates by Georg Christoph Kilian, was published in Augsburg in 1782 ("Denkmäler des alten Roms").
As Pierre Rosenberg has noted (and before him Andrew Robison), the work was an attempt by the publisher to compete with the productions of Giovanni Battista Piranesi, who had left the firm in the late 1750s to set up on his own, and was now successfully publishing his "Vedute di Roma." Barbault, for his own part, avoided simple imitation of Piranesi by choosing quite carefully to show the ancient monuments which Piranesi had depicted from different angles and points of view, in a sense completing the gaps which might be found in his rival's documentation. Barbault is quite explicit on this point, stating, with reference to the Theatre of Marcellus (pl. 22), for example, "M. Piranèse que nous avons déjà cité ailleurs a poussé ses recherches encore plus loin que tous ceux qui l'ont devancé..., nous renvoyons les curieux aux Planches qu'il en a donné dans son 4e Tome des 'Antiquités Romains'...nous nous contenterons de dire ici quelque chose en général de l'intérieur du Théâtre et de marquer le mieux que nous pourrons la place du Proscenium, du Pupitre et de la scène, ce que M. Piranèse n'a pas fait, parce que cela n'entrait pas assés son plan." It was an intelligent solution, and one which reaped considerable profit for Bouchard, the work being a notable commercial, as well as artistic, success. Rosenberg, speaking of its popularity, notes that it is to be found again and again in the catalogues of the important sales of the later eighteenth and early nineteenth century. As for the exceptional quality of his prints, Rosenberg remarks that "Barbault sut rester un figure originale parmi ces védutistes,' que ce soit par l'importance de sa production gravée et dessinée (cette

dernière reste encore à découvrir) ou que ce soit par le charme de ses caprices peints, relais nécéssaires entre l'art de Panini et celui de Hubert Robert et Fragonard."
This copy, quite interestingly, bears the contemporary inscription of the eminent French architect and academician Pierre Noël Rousset (d. 1795), "Jay partient a Rousset Architecte" at the table on the last leaf. It also carries a handwritten cypher ('R' plus paraph?) on every leaf containing a plate or illustration. Whether these latter marks are to be identified as Rousset's, as seems likely but also odd, would be worth investigating; they seem equally likely to be some form of "bon à tirer," and Rousset does not seem to have been involved in the book's production (though as a member of the academies of Florence and Bologna, as well as the Académie d'Architecture, he may well have been in Rome at the time). The cypher also appears at the base of the title-page, where an old ownership inscription (perhaps in Rousset's hand) has been effaced.
Intermittent light wear; a little light foxing; nearly always confined to the blank margins; rear flyleaf removed.
Rome (Bouchard & Gravier), 1761. $5,000.00
Borroni II.8139; Cicognara 3592; Fowler 37; Sander 75; Brunet I.646; Graesse I.289; Volle, Nathalie & Rosenberg, Pierre: Jean Barbault, 1718-1762 (Beauvais, 1974), pp. 56, 59; Piranèse et les français p. 499ff.; for information on Rousset: Placzek III.616f.

13 **BAROTTI, CESARE. Pitture e scolture che si trovano nelle chiese, luoghi publici, e sobborghi della città di Ferrara.** 223pp. Large folding engraved bird's-eye view after Barotti. Wood-engraved culs-de-lampe, lettrines. Sm. 4to. Nineteenth-century speckled boards, 1/4 calf (backstrip mended). Light wear.
Ferrara (Giuseppe Rinaldi), 1770. $1,200.00
Schlosser p. 584; Cicognara 4196; Fossati Bellani 2787; Lichtenthal p. 167

14 **BARTSCH, ADAM. Le peintre graveur.** 21 vols., bound in 18. 74 (of 76) engraved plates hors texte (1 folding), with numerous monograms. and figs. (including 2 frontispieces).
Vienna (J.V. Degen; Pierre Mechetti), 1803-1821.
Together with: Copies faites d'après des estampes très rares de différens maîtres, décrites dans le premier volume [dans les volumes I, IV et V] du Peintre graveur. 2 portfolios with a total of 16 original engravings by Bartsch. Oblong 4to. Publisher's printed wraps. (soiled). Later fitted quarter-morocco slipcase and chemise. Vienna (J.V. Degen), 1803; 1805.
Continued by: Weigel, Rudolph. Suppléments au Peintre-Graveur récueillis et publiés. Tome premier (all published). viii, 350pp. Publisher's printed wraps. (a little torn). Uncut.
Leipzig (Rudolph Weigel), 1843.
4to. Fine mid-nineteenth-century polished mottled calf. Printed on heavy wove paper. A fine set, on heavy paper, of the first edition, including the rare separate portfolios of original engravings by Bartsch made in facsimile of Dutch seventeenth-century master prints, and also the later supplement published by Rudolph Weigel. "The foundation work for the modern systematic study of Dutch, Flemish, German and Italian painter-engravers through the 17th century. Although now outdated in many instances, subsequent oeuvre-catalogues and histories refer to Bartsch almost universally, and for some lesser artists, Bartsch remains the only, or most important, source. For each printmaker, a general essay, descriptions of prints,and often an alphabetical list of works are given" (Arntzen/ Rainwater).
A few hinges broken; though lacking two prints in Vol. 8 (as is often the case), a very fine and attractive set, from the library of Albert Blum..
Arntzen/Rainwater N13; Chamberlin 1529; Riggs p. xxiv; Graesse I.305; Brunet I.684 $2,500.00

15 **(BAUHAUS) Bauhaus Standard 32.** 91 original patterned and decorated wallpaper samples, printed in colors on various types and textures of stock, each with model and style numbers on the verso. Title-page on coated stock, with descriptive text and technical specifications; on the verso, a full-page photographic view of the Dessau Bauhaus. Oblong 4to. Turquoise boards, 1/4 cloth, lettered in white, secured with massive nickel bolts, as issued. The recent book 'Bauhaustapete: Reklame & Erfolg einer Marke/ Advertising & Success of a Brandname' gives a fascinating account of the fortunes of the Bauhaus wallpaper products during the Nazi era, and the amazing persistence of these commercial lines under the Bauhaus name, even with National Socialist endorsement, years after the Bauhaus itself had been shut down. In the case of this particular swatchbook, the Dessau Bauhaus was still in operation at the time of publication, and is illustrated on the verso of the title-page, captioned in an appropriate Bauhaus font. The well-known manufacturer of the papers, Gebr. Rasch, is not named in the present swatch-

book, which is stamped "J.Z. & Co./ D." on the front cover. Covers faded and rubbed; 11 small samples, originally mounted under front cover, crudely removed.
N.p., 1932. $1,250.00
Kieselbach, Burckhard, et al. (eds.): Bauhaustapete. Reklame & Erfolg einer Marke (Köln, 1995), p. 52ff.

16 Edschmid, Kasimir. **Die Fürstin. Mit sechs Radierungen von MAX BECKMANN.** 81, (3)pp., 6 original etchings. 4to. Publisher's silver-embossed raw silk over boards. New fitted box. One of 370 copies on uncut Holland Bütten, from the limited edition of 500 in all, signed by Edschmid in the colophon. One of Beckmann's most important works. "The embittered view of society that Beckmann developed during his hospital duty and subsequent nervous breakdown during World War I is reflected in the prints he contributed to 'Die Fürstin.' Edschmid's poetic text about a hero's dreams is strangely coupled with Beckmann's Expressionist renderings of compressed arrangements of bodies in alienated pairings" (Castleman). "The plates to 'Die Fürstin,' 'Die Stadtnacht,' and to 'Fanferlieschen,' together with the lithographs to 'Apokalypse' (1943), and his drawings to Goethe's 'Faust, Part II' (begun in 1943) represent Beckmann's greatest successes as an illustrator" (Lang). Extremities a little browned.
Weimar (Gustav Kiepenheuer), 1918. $2,500.00
Hofmaier 111-116 ; Jannasch 4; Gallwitz 89; Castleman p. 175; The Artist and the Book; Manet to Hockney 44; Stern 5; Jentsch 37; Lang 12, p. 52; Marbach 164.2; Vom Jugendstil zum Bauhaus 100; Rifkind/Davis 132; Rifkind/Reed 369.

17 Prassinos, Gisèle. **Une demande en mariage. Avec un dessin de HANS BELLMER.** (Collection "Repères." 3.) (16)pp. Frontispiece design by Bellmer. Sm. 4to. Orange wraps. Glassine d.j. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. This copy is designated H.C., and contains a second state of the Bellmer frontispiece, printed on pink stock. A fine copy.
Paris (Éditions G.L.M.), 1935. $1,500.00
G.L.M. 70

18 **BERTACCI, MARIA GRAZIA. Per alfabeto.** 21 incisioni. Con un testo di Mario Diacono. 5ff., 21 original aquatint etchings, each signed and numbered in pencil. Plate size: 240 x 160 mm. (9 3/8 x 6 1/4 inches); sheet size: 380 x 285 mm. (15 x 12 1/4 inches). Folio. Portfolio (boards, 3/4 cloth; ties). Contents loose, as issued. One of 21 copies, signed and numbered in pen by the artist in the colophon, from the limited edition of 28 in all. The suite is a fanciful evocation of the Italian alphabet, with one print for each of its 21 letters.
Roma (Edizioni Monogram), 1982. $2,500.00

19 **NELL BLAINE Prints, Kenneth Koch Poems.** (Editions of the Tibor de Nagy Gallery.) (3), 20, (1)pp. 9 original block prints in text, of which 4 tipped-in color. 5 initial letters by the artist, also printed from the blocks. Lrg. 4to. Wraps. (with original color print by the artist on front cover). Edition limited to 300 hand-numbered copies. Decorations, cover and typography by the artist. A pristine copy, rare as such.
New York (Tibor de Nagy Gallery), 1953. $800.00

20 **BLECKNER, ROSS. A suite of 6 original watercolors from 1987-1989**, painted on the versos of six (identical) announcement cards for Bleckner's exhibition at the Mario Diacono Gallery, Boston, January 1986. Each 163 x 115 mm. (6 3/8 x 4 1/2 inches). Sm. 4to. Flexible boards with morocco cover label; ties. The series is loosely inserted into corner mounts on leaves of a custom-made album, inscribed on the last leaf "To Mario Diacono with love and gratitude/ Always/ Ross Bleckner/ 1987/ 1989. A somberly beautiful sequence, of an urn, a bouquet, a gazebo, abstractions.
N.p., 1987-1989. $5,000.00

21 **BLOUET, ABEL, et al. Expédition scientifique de Morée**, ordonnée par le gouvernement français. Architecture, sculptures, inscriptions et vues du Pélopenèse, de Cyclades et de l'Attique, mesurées, dessinées, recueillies et publiées par Abel Blouet...; Amable Ravoisié, Achille Poirot, Félix Trézel et Frédéric de Gournay, ses collaborateurs. 3 vols. I: (4), xxii, 72, (2)pp.; (4), 174, (2)pp.; (4), 68, 78pp. 262 fine engraved plates and maps hors texte (4 double- and 2 triple-page folding), of which 85 on chine appliqué. 3 fine and elaborate engraved half-title compositions by Blouet. Lrg. folio. New green boards, 3/4 cloth gilt. Uncut.

Two sections were issued of this grand publication documenting the findings of the official French scientific expedition to the south of Greece: this one, concerning the archaeological and architectural findings, and another (not present) in quarto covering the natural sciences. Blouet is noted on the title as "architecte, ancien pensionnaire de l'Académie de France à Rome, Directeur de la Section d'Architecture et de Sculpture de l'Expédition Scientifique de Morée"; his associates Ravoisié and Poirot, similarly, as architects, Trézal as "peintre d'histoire," and Gounay as "littérateur." Serially published over the course of eight years in 49 livraisons of text and plates, the work is lavishly illustrated with hundreds of precisely drawn figures depicting sculptures, monuments and inscriptions, together with topographical views of considerable delicacy. All major sites are covered—the Cycladic isles, Athens and the Acropolis, Aegina, Olympia, Mycenae, etc. A fine copy, tall, crisp and clean, in an attractive new binding.

Paris (Firmin Didot Frères), 1831-1838. $15,000.00

Borroni II.3405; Blackmer 153; Brunet II.1135f.; Graesse II.538

22 **(BOCCIONI) Numero speciale di "Dinamo Futurista" per le onoranze a Umberto Boccioni.** (Dinamo Futurista. Mensile illustrato diretto da Depero sotto l'alto patronato di s.E. Marinetti. Vol. XI, N. 3-4-5, giugno 1933.) (4), 20, (2)pp., 8 plates with 13 illus. Text printed in orange and black. Sm. folio. Dec. wraps., with tipped-on cover illus. Contributions by Depero, Paolo Buzzi, Luigi Russolo, Luciano Folgore, Umberto Notari, Massimo Bontempelli, Renato Simoni; 4 texts by Boccioni ("Quadro della storia dell'arte," "Noi viviamo di verità nate ieri," "Dall'impressionismo al futurismo," "Interventismo—in carcere—al fuoco [quattro lettere]"). The final issue of Depero's review, published in conjunction with the grandiose Boccioni exhibition organized by the Fascists under the patronage of Mussolini, and directed by Marinetti together with Buzzi, Depero, Fillia, Prampolini and others.

Rovereto (Trento), 1933. $500.00

Salaris p. 95

23 **MEL BOCHNER. Zeichnungen/ Drawings.** Foreword by the artist. 27, (1)pp. 9 plates in text (7 color). 4to. Wraps. Glassine d.j. Publisher's slipcase (boards, 1/4 cloth). One of 20 arabic-numbered copies from the special edition of 30 in all, with an original aquatint by the artist bound in, signed, numbered and dated in pencil. Published in conjunction with an exhibition at the Galerie Jahn und Fusban, München, March 1990.

München (Verlag Fred Jahn), 1990. $450.00

24 **(BONNARD) Longus. Les pastorales de Longus ou Daphnis et Chloé....** Lithographies originales de P. Bonnard. Traduction de J. Aymot.... Revue et corrigée, complétée de nouveau, refaite en grande partie par Paul-Louis Courier . x, 294, (4)pp. 151 original lithographs, printed in black, integrated with text. Lrg. 4to. Full green morocco, signed M. Callou, with a subdued art deco design of diagonal gilt fillets and inlays in black and ivory morocco, identical on both covers. A.e.g. Ivory morocco doublures. Silk end-papers. Slipcase (marbled boards, trimmed in green morocco; hairline splits). One of 200 numbered copies on uncut hollande van Gelder, watermarked 'Daphnis et Chloé,' from the limited edition of 250. Lithography by Auguste Clot; the text printed at the Imprimerie Nationale.

The second of Bonnard's great illustrated books, following "Parallèlement" of 1900. "In 1902, Vollard published 'Daphnis et Chloé' by Longus. He may have chosen this Greek romance of the third century because it approached so nearly the tone of the modern novel. Illustrated with lithographs by Bonnard, it has been described as one of the most beautiful books published since the eighteenth century. Carefully following the text, conjuring up woodlands, harbors, and pastoral figures, Bonnard's genius portrays with lavishness and antique grace the tranquil atmosphere of the Golden Age. The quality of the printing process, attained with such success in 'Parallèlement' lingers on in 'Daphnis et Chloé,' giving it exceptional charm and nuance" (Una Johnson). A fine copy.

Paris (Ambroise Vollard, Editeur), 1902. $16,500.00

Roger-Marx 95; Johnson 168; Ray: The Art of the French Illustrated Book 384; Chapon p. 279; The Artist and the Book 28; Rauch 22; Skira 22; Strachan p. 326; Garvey/Wick 7; Manet to Hockney 18; Wheeler p. 98; Stern 10; Bareiss 9; Villa Stuck 15; Stuttgart 9; Basel 23

25 Mirbeau, Octave. **La 628-E8. Croquis marginaux de PIERRE BONNARD**. xx, 416pp. 125 illustrations after pen and wash drawings, printed in the margins. 4to. Very fine 3/4 plum morocco gilt by Creuzevault, with colored inlays at spine; raised bands; t.e.g. Orig. dec. wraps. and backstrip bound in. One of 200 numbered copies on vélin

d'Arches from the limited edition of 225 in all. Bonnard's witty sketches depict Mirbeau's motoring trip (in license 628-E8) through Belgium, Holland and the Rhineland; Bonnard had not gone along, but he had made his own excursions through the low countries (as well as England, Spain, Italy, and Tunisia) between 1907 and 1911. He was also greatly interested in automobiles, and was soon to own one himself, which, according to Thadée Natanson, he drove in a rather unorthodox fashion. A fine copy.

Paris (Eugène Fasquelle), 1908. $3,000.00

Terrasse 20; Skira 23; Villa Stuck 18; Talvart/Place XV.257.20B; Carteret IV.283; Mornand 292; Rewald, John: Pierre Bonnard (New York, 1948), p. 44

26 Vollard, Ambroise. **Sainte Monique. Illustrations de PIERRE BONNARD.** (2), ix, (1), 222, (6)pp. 29 lithographs and 17 etchings (including 3 tables) hors texte. 178 wood-engravings (including 37 'bois non utilisés' on 15 plates hors texte). Sm. folio. Orig. dec. wrapper (with wood-engraved vignette), loose, as issued. Glassine d.j. Later slipcase and chemise (boards, 1/4 cloth). Uncut. All contents loose, as issued. One of 257 copies on vélin d'Arches, from the limited edition of 390 (including 50 copies hors commerce). "Bonnard, whom one might associate with a more pagan inspiration, interpreted this story of a saint—though treated by Vollard in a contemporary style—with touching solemnity, never lapsing into jejune sentimental piety. His lines vibrate with life. It was, in fact, the last book he illustrated and saw published in his lifetime" (Strachan). Slightest intermittent foxing, slipcase cracked; in general a very fine and crisp copy.

Paris (Ambroise Vollard), 1930. $5,500.00

Roger-Marx 96; Rauch 27; Skira 28; Stern 11; Erving 5; Wheeler p. 98; Basel 25; Chapon p. 281; Johnson 170; Strachan p. 56

27 **BORGHINI, RAFFAELLO. Il riposo.** 3 vols. vii, 295, 260, 235pp. Fully engraved title-pages; culs-de-lampe. Sm. 4to. Contemporary mottled calf gilt. The third edition of the work, first published in 1584 and annotated by Bottari in the Florence edition of 1730. "The work is divided into four books, the first two are of a theoretical nature, while the third and fourth contain important information on the artistic and cultural world of Florence. In the 'Riposo' Borghini relied for information mainly on Vasari, and he may be considered Vasari's successor. Although much of the treatise lacks originality, it is useful as a source where it deals with artists contemporaneous with the author, such as those who worked in the studiolo of Francesco I, or Francesco Zuccari or sculptors such as Giambologna, who was also probably a friend of Borghini" (Donatella Pegazzano, in The Dictionary of Art). A handsome set.

Siena (Dai Torchi Pazzini Carli), 1787. $1,500.00

Schlosser p. 373; cf. Arntzen/Rainwater H34

28 **BOSSE, ABRAHAM. Traité des manières de dessiner les ordres de l'architecture antique en toutes leurs parties....** *[Bound with]* **Des ordres de colonnes en l'architecture, et plusieurs autres depandances dicelle.** *[Bound with]* **Representations geometrales de plusieurs parties de bastiments faites par les reigles de l'architecture antique....** I: Title, allegorical half-title, dedication and 44ff., all fully engraved. II: Allegorical half-title, (20)ff. (lettered A-V), all fully engraved. III: Title, ii, 10, (1)ff., all fully engraved. Folio. Handsome contemporary full calf gilt at spine in 8 compartments. A fine collection of these three works (often found together), in early issues, published by Bosse himself.

"Another type of publication, and one which did not respond to an aesthetic ideal, appeared in the mid-seventeenth century. It was concerned with the application of universal mathematical principles, surely founded in Cartesianism, to replace tradition and practical craft practices. The principles, first proposed by the mathematician Gerard Desargues in 1636, were taken up from 1640 by Abraham Bosse. His vehement promotion of Desargues' system, which contradicted traditional guild and academic methods, led to his expulsion from the Académie Royale de Peinture et de Sculpture and to a ban on his attempt to continue as an educator; it did, however, turn him to the production of his monumental achievement—the beautifully engraved compilation of student exercises and instructions based on his own theories, which were collected under the title of 'Traité des manières de dessiner les ordres' (1664, reprinted 1684). Bosse's work would seem to be unique among architectural publications. Its orientation was not progressive, despite Bosse's claims of scientific rationalism. But at least two other architect-theoreticians would make responses to this publication, and its implications for later eighteenth- and nineteenth-century developments in architecture go far beyond the scope of this collection.... [The] presentation of the sections of the work suggest that this is more than a student text. The explanatory material is engraved, rather than

typeset, and the engraved illustrations are of the highest quality, indicating Bosse's intention to produce both a treatise and a series of engravings that would probably be produced and sold separately, then later collected into a single volume" (Dora Wiebenson, in Millard).
The collation of this volume agrees exactly with that in the National Gallery of Art, Washington, as described in Millard (though the Millard copy lacks the first engraved title-page, present in ours). The Millard catalogue notes that although the second work is dated 1664 on the title, it must be an issue of the early 1670s, as it contains the final plates S, T and V, which were not included in earlier printings. With this in mind, Millard suggests that all three works may possibly be issues of the early 1670s (though in the third work, dated 1659, the impressions of the plates are strong throughout, as they are in ours). Small stains at top corners at the latter part of the volume; a strikingly attractive copy, with large margins, in a handsome, well-preserved binding, with two early ownership inscriptions on the front flyleaf, dated 1754 and 1800.
Paris (Chez l'auteur), 1664, 1664, 1659. $4,000.00
Millard 1.34; *Fowler 57,60,63*; *Berlin 2378,2379,3858*; *Cicognara 444-446 (the latter in 1688 edition)*

29 **[BOUTET, CLAUDE] Traité de mignature, pour apprendre aisément à peindre sans maistre.** Et le secret de faire les plus belles couleurs, l'or bruny, & l'or en coquille. Seconde édition, reveuë, corrigée & augmentée. (16), 166, (10)pp. 12mo. Contemporary calf gilt. Covers slightly bowed; a nice copy, with a contemporary ownership inscription on the title-page.
Paris (Christophe Ballard), 1674. $350.00
Cf. Borroni I.1688.1

30 **(BRANCUSI) Voronca, Ilarie. Plante si animale terase.** Cu desene de Constantin Brancusi. 60, (4)pp. 3 full-page line-drawings by Brancusi in text. Lrg. 8vo. Wraps. Handsomely printed on cream wove stock. Unstated limited edition, estimated by Ilk at fewer than 150 copies (apart from an édition de tête of 18 numbered copies). Though he contributed frontispiece portraits to books by James Joyce and Benjamin Fontane, this publication, a slender volume of poems ("Plants and Animals") is Brancusi's only illustrated book. The three compositions, line drawings of great simplicity, depict a snail and birds, a playful cow, and a composition of abstract plant forms below a horizon. Made as a favor to the writer, Ilarie Voronca, they are clearly responsive to her lyrics, birds "springing like fountains to the sky" and "hovering like a forest of waves in a blue flight"; and the first of them is closely related to a well-known gouache abstraction of "Birds in Flight" in the collection of the Guggenheim Museum. Brancusi exhibited two of the drawings in the Black and White Exhibition in Bucharest in the autumn of 1929. "This unique attempt by Brancusi in the field of book illustration is a successful transfiguration of poetry. It astounded the public opinion of 1929 in Bucharest but for a few persons who understood the hieratic sense of Brancusi's drawings, their purity and primary character. Once again the words of the sculptor are confirmed: 'When we are no longer children we are already dead,' and also: 'What makes us truly live is the feeling of our permanent childhood in life'" (Brezianu). Presentation copy, with a delicate five-line inscription by the author on the half-title, in ink. A fine copy. Of utmost rarity.
N.p. [Paris] (Colectia Integral), 1929. $7,000.00
Ilk K519, illus. p. 85; Brezianu, Barbu: Brancusi in Romania (Bucharesti, 1976) p. 245f.; *Hultén/Dumitresco/Istrati p. 191*; *Jianou 1982, nos. 82-84*

31 **(BRANCUSI) Fondane, Benjamin. Privelisti.** Poeme, 1917-1923. [By: B. Fundoianu.] Cu un portret inedit de C. Brancusi. 106, (4)pp. Line-drawn frontis. portrait by Brancusi. Lrg. 8vo. Wraps. (worn at spine). Édition de tête: one of 24 lettered copies from the limited edition of 50 on vélin vergé, apart from the regular edition of 1000.
Bucharest (Editura "Cultura Nationala"), 1930. $3,500.00
Ilk K451, illus. p. 90

32 **BRANDI, GIO. ANTONIO. Cronologia de' sommi pontefici**, che contiene le effigij, nomi, e patrie loro; in che anno & giorno furono eletti: le lot vite: quanto regnarono: & quanto vacò la seria. Con alcune cose notabili che occorsero ne' loro tempi. Cominciando da San Pietro, insino al Beatissimo Papa Urbano Ottavo, hoggi vivente Revista & expurgata. (126)pp. (=columns 1-239, irregularly numbered). Woodcut title-page vignette and 239 woodcut portraits of popes; ornamental frames surrounding text throughout. Sm. 4to. Nineteenth-century marbled boards, 1/4 leather. Title-page lightly browned; cut rather close.
Roma (Francesco Corbelletti), 1627. $450.00

33 **(BRAQUE) Satie, Erik. Le piège de Méduse.** Comédie lyrique en un acte de M. Érik Satie, avec musique de danse du même monsieur. Orné de gravures sur bois par M. Georges Braque. (3)pp. 3 original color woodcuts by Braque, printed with up to four blocks (pale blue, brown, ochre and sage green). Lrg. 4to. Printed wraps. Slipcase and chemise (boards, 1/4 cloth). One of 90 copies on hollande van Gelder, signed in purple ink by Braque and Satie in the justification, from the limited edition of 112 in all.
The first book with original prints by Braque, and the only literary work ever published by the composer Érik Satie, "Le piège de Méduse" was also the first of Kahnweiler's books to contain full-color illustrations (and one of no fewer than six great livres d'artiste issued by Kahnweiler and the Galerie Simon in 1921). Superbly intergrated with the text and musical score, the woodcuts are "among the most beautiful and perfect examples of Braque's later synthetic cubist style" (Stein). "Sans rien emprunter à la comédie lyrique de Satie, les constructions exquises de Braque, natures mortes aux instruments de musique, bois en couleurs, nous fournissent plastiquement une équivalence du tempérament du musicien" (Chapon). A very fine copy.
Paris (Éditions de la Galerie Simon), 1921. $12,500.00
Vallier 13; Hofmann I; Hugues 10; Bozo p. 181; Castleman p. 172; Artist and the Book 33; Chapon p. 284 (color plates pp. 111, 120); Skira 39; Rauch 103; Strachan p. 50; Stein pp. 63,69; Siena 4; Cubist Print 90; Garvey/Wick 12; Wheeler p. 99; Andel 33; Bareiss 11; Basel 42: Winterthur 96

34 **(BRAUNER) Roll, Stephan. Poeme in aer liber.** Desene de Victor Brauner. 35, (3)pp. 3 full-page line-drawings by Brauner in text. Lrg. 8vo. Wraps. (light wear). Handsomely printed on cream wove stock. One of 150 hand-numbered copies, from the limited edition of 162. Presentation copy, inscribed on the half-title by Roll, 1929.
Paris (Colectia Integral), 1929. $4,500.00
Ilk K501, illus. p. 86

35 **(BRAUNER) Pana, Sasa. Diagrame.** Un portret si desene de Victor Brauner. (28)pp. 3 tipped-in plates of line-drawings in text. Lrg. 8vo. Dec. wraps., with portrait by Brauner. Printed d.j. Unstated limited edition ("tiraj restrins"), estimated by Ilk at 150 copies, with text on pale brown wove stock, and the illustrations on cream-colored card. Pana was the founder of "Unu" in 1928. A very fine unopened copy, complete with the dust jacket.
[Bucharest] (Editura UNU), 1930. $1,850.00
Ilk K485, illus. p. 89; Biro/Passeron 2164

36 **(BRAUNER) Roll, Stephan. Moartea Vie a Eleonorei.** Desene de Victor Brauner. (34)pp. 2 tipped-in plates of line drawings in text. Lrg. 8vo. Wraps. Unstated limited edition, estimated by Ilk at circa 150 unnumbered copies, the text printed on brown wove stock. Light wear; an unopened copy.
[Bucharest] (Editura UNU), 1930. $4,500.00
Ilk K502, illus. p. 89

37 **(BRAUNER) Naum, Gellu. Drumetul incendiar.** Cu 3 calcuri de Victor Brauner. 63, (1)pp. 3 line-drawn plates loosely inserted, printed on tissue (2 folding). Lrg. 8vo. Wraps. Unstated limitation of 150 copies, apart from 10 on yellow stock. Brauner's stunningly strange outline drawings for this book are of remarkable quality, and especially memorable in this odd, inserted format. Very rare.
[Bucharest] 1936. $4,500.00
Ilk K471, illus. p. 99

38 **(BRAUNER) Pana, Sasa. Sadismul Adevarului.** Ilustratil de Victor Brauner, Marcel Iancu, Alfred Jarry, Kapralik, S. Perahim, Picasso, Man Ray, si Jacques Vaché. 287, (1)pp. Numerous illus., including a collage group portrait by Brauner (using photographs by Man Ray), with captioned glassine overlay. Lrg. 8vo. Wraps. (lightly foxed). One of 358 hand-numbered copies, from the limited edition of 370. Presentation copy, inscribed by Pana on the half-title, 1965.
Bucharest (Editura UNU), 1936. $3,250.00
Ilk K490, illus. p. 100

39 **(BRAUNER) Naum, Gellu. Libertatea de a Dormi pe o Frunte.** 58, (4)pp. 1 tipped-in full-page plate, by Brauner. Lrg. 8vo. Wraps., (without the wallpaper dust jacket cited by Ilk). Signatures loose, as issued. One of 86 unnumbered copies on vélin, from the limited edition of 96 in all. The Brauner illustration is one of his most

famous erotic drawings, a design for "Adrianopole." Light wear to wraps. Presentation copy, inscribed in red ink by the author on the half-title, 1937. Very rare.
Bucuresti (Tip. "Steaua artei"), 1937. $3,500.00
Ilk K472, illus. p. 101

40 **BRETON, ANDRÉ. Le surréalisme et la peinture.** 72, (28)pp., 77 plates. 4to. Later full bottle-green calf. Orig. printed wraps. bound in. First edition, imprinted "S.P." (Service de Presse) on the front wrapper. **An historic presentation copy, inscribed "A Giuseppe Ungaretti/ souvenir de l'Hotel des Grands Hommes/ André Breton"** on the half-title. Giuseppe Ungaretti, born (like Marinetti) in Alexandria, in 1888, and one of the great Italian poets of the century, was intimately tied to the literary and artistic French avant-garde, beginning with his arrival at the Sorbonne in 1912. The Hôtel des Grands Hommes, in the Place du Panthéon, where Breton and Soupault composed "Les champs magnétiques" in 1919, has always been considered the cradle of Surrealism. A little light wear.
Paris (Librairie Gallimard), 1928. $2,000.00
Sheringham Aa154; Pompidou: Breton p. 186f.; Gershman p. 7; Ades 9.93; Biro/Passeron p. 390; Rubin 138; Milano p. 650; Reynolds p. 18

41 **[BRETON, ANDRÉ & ELUARD, PAUL, Editors] Dictionnaire abrégé du Surréalisme.** 75, (1)pp. Prof. illus. Sm. 4to. Dec. wraps., designed by Yves Tanguy. Contributions by L. Aragon, H. Arp, A. Artaud, H. Bellmer, A. Breton, R. Crevel, S. Dalí, R. Desnos, M. Duchamp, P. Eluard, M. Ernst, M. Heine, G. Hugnet, M. Leiris, G. Lély, J. Lély, P. Mabille, Man Ray, E.L.T. Mesens, P. Naville, V. Nezval, P. Nougé, W. Paalen, H. Pastoureau, B. Péret, P. Picasso, J. Prévert, G. Rosey, J. Scutenaire, P. Soupault, T. Tzara. Conceived and developed by Breton and Eluard, the "Dictionnaire" was published in January 1938 on the occasion of the great Exposition Internationale du Surréalisme at the Galerie des Beaux-Arts.... [Ce] document demeurent, quarante ans après sa parution, un miroir exemplaire de l'illumination surréaliste à la fin des années trente. A nôtre époque de slogans et d'explications simplistes, son pouvoir éclairant, par contraste, n'a fait que grandir. Il est également significatif que le premier 'dictionnaire du Surréalisme' ait été écrit par les surréalistes eux-mêmes" (Biro/Passeron). A fresh copy.
Paris (Galerie Beaux-Arts), 1938. $650.00
Biro/Passeron p. 130, and no. 917; Gershman p. 8; Rubin 141; Reynolds p. 36

42 **BRETON, ANDRÉ & RIVERA, DIEGO. Pour un art révolutionnaire indépendant.** Mexico, le 25 juillet 1938. (4)pp. (single sheet, folding). Printed on pale green paper. 4to. Self-wraps. Though co-signed by Diego Rivera, Breton's actual collaborator on this manifesto was Leon Trotsky, whom he had befriended in the spring and summer of 1938, while a houseguest of Rivera's in México. "Ce que nous voulons: l'indépendance de l'art — pour la révolution: la révolution — pour la libération définitive de l'art." The statement was a rallying cry for the Fédération internationale de l'art révolutionnaire indépendant (F.I.A.R.I.), formed after Breton's return to France. It was quickly promulgated around the world, in the "London Bulletin" and "Partisan Review" among other places. Small chip at one edge, very slightly faded; a nice copy.
Mexico, 1938. $500.00
Sheringham Ad298; Gershman p. 8; Biro/Passeron p. 344; Jean: Autobiography p. 375ff.; Milano p. 66; Sawin p. 21f.

43 **CALDERARI, OTTONE. Disegni e scritti di architettura del Co. Ottone Calderari.** Edited by A. Diedo, G. Marangoni, A. Rigato, and A, Vivorio. Elogio by Arnaldo Arnaldi I. Tornieri. 2 vols. (4), 42, (2)pp., 47 engraved plates; 30, (8)pp., 43 engraved plates. Lrg. folio. Publisher's printed heavy blue wraps. Uncut.
The Vicenzan architect and theorist Ottone Calderari (1730-1803), prolifically active in the Veneto, designed a number of grand palazzi in Vicenza, as well as villas and churches. Heavily influenced by Bertotti Scamozzi's publication of Palladio in 1776-1783, he built a career based on the Palladian style (Quatremère de Quincy called him "a rejuvenated Palladio"), while assimilating contemporary ideas on functional planning. The two volumes of this work were published not long after his death, in 1808 and 1815, by Paroni in Vicenza; the sheets were then reissued in new wrappers in Venezia in 1817, by Alvisopoli. A third volume in quarto, containing Calderari's writings on architecture, was planned but never issued (though a collection of his "Scritture inedite in materia di architettura" was collected by Antonio Magini in 1847). Uncut. Some waterstaining and spotting, predominantly in the second volume; a few marginal mends; wrappers somewhat worn, expertly rebacked.

Vicenza/ Venezia (Tipografia Paroni/ Tipografia Alvisopoli), 1808-1815 [1817]. $8,000.00
The Dictionary of Art: "Ottone Calderari" (unsigned).; Cicognara 457; Brunet I.1470; Graesse II.14

44 **CANGIULLO, FRANCESCO. Autograph letter to Giacomo Balla, signed 'Cangiuletto.'** 11 . densely written in Cangiullo's curlicued hand on both sides of a folded sheet, in a four-page format. 177 x 211 mm. (7 x 8 1/2 inches). A lighthearted, affectionate letter, exclaiming that Balla's postcards and letters are masterpieces of originality and of Futurism—though, being masterpieces, not always easy to decipher. Under separate cover, Cangiullo is sending him a third *parole in libertà* composition ("dipintoparolibero") entitled "Il soldati," in which he hopes to convey not soldiers per se, but rather the tempo of a military march, as well as a sense of the sky, the sea and the fields; he's eager to hear whether Balla thinks it works. "Salutami anche le lampadine elettriche nere." The letter is undated, but was almost certainly written sometime before 1920. Very unobtrusive small glue stain on verso, at right edge.
N.p., n.d. $1,200.00

45 **CANNIBALE. Numéro 2**, mai 1920 (of 2 issues published in all). Revue mensuelle parait le 25 de chaque mois, sous la direction de Francis Picabia, avec la collaboration de tous les dadaïstes du monde. (16)pp. 3 illus. Sm. 4to. Orig. plain brown wraps., printed in red. Texts by Picabia, Tzara, Buffet, Ribemont-Dessaignes, Dermée, Éluard, Breton, "Moi," vicomte de Faulques, Arnauld, Soupault. Illus. by Picabia ("Le cul en tête à tête") and Tzara ("Douleur en cage dada à la nage," a tipped-in ticket stub), and "Mercer 85 HP" (a halftone photo of Picabia and Tzara in this motorcar, subtitled "Les 2 exhibitionnistes intoxiqués par l'abus de l'automobile").
Paris, 1920. $2,500.00
Gershman 48; Ades p. 154; Dada Global 172; Almanacco Dada 23; Sanouillet 223; Motherwell/Karpel 62; Dada Artifacts 122; Rubin 460; Verkauf 99; Zürich 367; Düsseldorf 233

46 **CARASI, CARLO. Le pubbliche pitture di Piacenza.** 158, (6)pp. Handsome engraved title-page vignette. Sm. 4to. Early nineteenth-century boards.
Piacenza (Giuseppe Tedeschi), 1780. $750.00
Schlosser p. 577; Cicognara 4307; Fossati Bellani 2857

47 **CARRA, CARLO. Guerrapittura.** Futurismo politico, dinamismo plastico. 12 disegni guerreschi. Parole in libertà. (6), 104, (14)pp., 12 plates (1 folding). Frontis. photograph of the author. 4to. Wraps., designated "7° migliaio," with fine cover typography by Carrà. An important collection of texts by Carrà on politics and aesthetics, with plates illustrating his very beautiful Cubist drawings and collages, and a selection of parole in libertà of 1914-1915. "To all intents and purposes, Carrà's last contribution to Futurism was "Guerrapittura" ('Warpainting"), published in Milan in March 1915 and signed with an extra aggressive R to his name, Carrrà. This little book was perhaps intended as a counterblast to Boccioni's 'Futurist Painting and Sculpture.' It contained a collection of writings on art under the banner of Delacroix's untranslatable condemnation of flabby painting, 'La peinture lâche est la peinture d'un lâche'; reprints of Carrà's earlier 'Lacerba' essays, repetitions of his Futurist preferences and dislikes in art; typographic arrangements and Words-in-freedom on the theme of war echoing Carrà's own 'Futurist Synthesis of War,' and a number of illustrations including 'Pursuit'...." (Tisdall/Bozzola). Light wear. A fine copy.
Milano (Edizioni Futuriste di "Poesia"), 1915. $1,250.00
Salaris p. 28; Tisdall/Bozzola p. 188f.; Andel 45

48 [De Rossi, Giovanni Gherardo.] **Vita di ANTONIO CAVALLUCCI da Sermoneta, pittore.** 77, (1)pp. Fine stipple-engraved frontis. portrait. Lrg. 8vo. Contemporary speckled boards, 1/4 leather. A handsome copy, with large margins.
Venezia (Dai torchi di Carlo Palese), 1796. $375.00
Schlosser p. 599 (erroneously citing editions of 1766 and 1769)

49 **CECCOBELLI, BRUNO. Musée de l'Homme. Entrée.** Sketchbook album of 48 original drawings in mixed media (colored crayon, watercolor, oil paint, ink, pastel, charcoal, collage). Sheet size: 260 x 207 mm. (10 1/4 x 8 1/8 inches). 4to. Cloth, with collaged original tickets to the Musée de l'Homme on the front cover. Each of the 48 compositions is stamped with a number on the blank verso. After the signed and dated double composition no. 33,

the orientation of the book is reversed, turning upside-down and backward. The drawings are complete and powerful compositions, most of them heavily worked and vibrantly colored, filling the pages to the edge. Ceccobelli has furnished a typed list, loosely inserted, of the titles of each composition ("L'arciere di salvia e il drago di menta," "L'occhio del mare," "Pandora," "Santo Robot," "Pirati sull'erba," "Io, uno dei tre grifoni," etc.).
[Roma] 1981-1983. $15,000.00

50 **CELLINI, BENVENUTO. Vita di Benvenuto Cellini orefice e scultore fiorentino,** da lui medesimo scritta, nella quale molte curiose particolarità si toccano appartenenti alle arti ed all'istoria del suo tempo, tratta da un'ottimo manoscrito, e dedicata all'eccelenza di Mylord Riccardo Boyle, Conte di Burlington.... xvi, 318pp. Woodcut title page vignette and lettrines; title set in red and black. 4to. Contemporary speckled boards, 1/4 green leather gilt. The famous counterfeit issued by Bartolini in Florence in 1792, of the true first edition, which had been published in Naples by Pietro Martello in 1728. The present issue is distinguishable from the proper first edition in the design of the woodcut mask on the title-page, the number of lines on the first page of the dedication, and the pagination of the index; the paper, too, is different. Cellini's autobiography is both a major literary text of the Renaissance and one of the crucial art-historical sources of its time; its survival, unpublished, until the early eighteenth century, is in itself remarkable. An attractive copy.
Colonia (Pietro Martello), n.d. [*vere* Firenze (Bartolini) 1792]. $1,500.00
Cicognara 2232; *Brunet I.1725*; *Graesse II.99*; *Cf.: Schlosser p. 375f., Gamba 337*

51 **CHIZZOLA, LUIGI. Le pitture e sculture di Brescia che sono esposte al pubblico.** Con un' appendice di alcune private gallerie. xxiv, 195, (1)pp. Very fine unsigned etched decorations throughout, including allegorical frontispiece, title-page, 4 culs-de-lampe and 2 lettrines, all by the same artist; 1 additional cul-de-lampe by a different hand. Sm. 4to. Contemporary vellum over boards. Though the work was published by Luigi Chizzola, who also contributed the preface, it is based on the researches of the Brescian sculptor G.B. Carboni (d. 1783), who is often named as its author. The etchings are quite artistic, the culs-de-lampe being rococo compositions reminiscent of Piranesi, incorporating monuments of the city. This copy has occasional intelligent annotations in two contemporary hands.
Brescia (Stampe di Giambatista Bossini), 1760. $1,250.00
Schlosser p. 569; *Cicognara 4185*; *Fossati Bellani 2101*; *Lichtenthal p. 5*

52 **CIOCCHI, GIOVANNI MARIA. La pittura in Parnaso.** xxiv, 310pp. Wood-engraved culs-de-lampe, lettrines. 4to. Contemporary vellum. Raised bands. In this classic paragone by Giovanni Maria Ciocchi, personifications of Pittura and Scultura ascend Mount Parnassus, where Pittura is found superior to sculpture, though both are daughters of Disegno. Schlosser notes its reliance on time-honored models such as Alessandro Tassoni's "Paragone degli ingegni antichi e moderni" of 1620. The work treats an elaborate selection of topics, including proportion, color, sacred subjects, the estimation of painting in 'barbarous nations,' and architecture, with considered remarks on Borghini's "Riposo." A very fine copy. Rare.
Firenze (Nestenus), 1725. $4,000.00
Borroni I.1455; *Schlosser pp. 664,682*; *Cicognara 102*; *Graesse II.188*

53 **CONTANT, CLÉMENT & DE FILLIPI, JOSEPH. Parallèle des principaux théâtres modernes de l'Europe et des machines théâtrales françaises, allemandes et anglaises.** (6), 163, (1)pp., 133 line-engraved plates (in 2 series) after Contant. Lrg. folio. Marbled boards, 1/4 red morocco gilt (head of backstrip chipped). The expanded edition, and the first with De Filippi's text, published a generation after the first edition of 1842, an atlas of plates only. The most comprehensive and elaborate study of its time, the work contains highly detailed scale drawings by Contant, "ancien machiniste en chef du théâtre Impérial de l'Opéra," documenting 30 of the most important theatres and opera houses in Europe, and their technical facilities: the old Paris Opéra and Théâtre Comique, Covent Garden and Drury Lane, La Scala, and others in Marseilles, Lyon, Bordeaux, Strasbourg, Versailles, London, Berlin, Hamburg, Munich, Vienna, Karlsruhe, Mainz, Darmstadt, St. Petersburg, Copenhagen, Naples, Turin, Genoa, Parma, Reggio and Madrid. Grandly conceived and meticulously documented, it remained the key publication on the subject for more than thirty years, until the appearance of Sachs' "Modern Opera Houses and Theatres" at the end of the century. A little light foxing; generally a fine crisp copy.
Paris (A. Lévy fils), 1860. $3,500.00
Brunet II.241; *Graesse VIII.202*

54 **CONTIMPORANUL.** Editors: Ion Vinea and Marcel Janco. An extensive run of 59 numbers in 53 issues (of a total of 102 numbers in 90 issues published in all, June 1922 - Jan. 1932), as follows: Nos. 1-7, 13-15, 17, 21-[25], 27-34, 36-37/38, [45]-48, 50/51-61, 63-64, 66-67, 69-73, 76, 79, 81, 91/92, 101-102. Prof. illus. (original linocuts by Janco, Kassák, Teutsch, Maxy and others, as well as line-drawings and halftone photographs). Format varies: Nos. 1-[25] in lrg. 8vo.(partly unopened); Nos. 27- 37/38 in tabloid folio; the rest in lrg. 4to. except for nos. 79 and 81 (both tabloid folio).

The first and the most important review of the Rumanian avant-garde. Unlike some of its counterparts elsewhere in Eastern Europe —"MA," "Zenit," or "Blok," for example— "'Contimporanul' operated without a revolutionary or radical political agenda (though it published a rather amorphously Marinettian 'Activist Manifesto for Young People' in May 1924), taking as its primary role the coverage of international developments on all fronts of the artistic vanguard: Dada, Surrealism, and especially Constructivism. Published almost every week, it was able to provide reports of an exceptionally fresh and up-to-date character. "Avant la naissance du Surréalisme, l'avant-garde roumaine est dominé par la constructivisme, avec de puissants accents expressionistes, dadaïstes et même futuristes. La plus importante revue qui le propage avec fureur et résolution est 'Contimporanul,' dirigée par Ion Vinea" (Biro/Passeron).

Texts by Marcel Janco (omnipresent in the review throughout its existence), Tzara, Fondane [Fundoianu], Theodorescu, Aderca, Voronca, Le Corbusier, Unamuno, Rietveld, Arp, Richter, Behne, Vantongerloo, and many others; illus. by and after Janco, Brancusi, Moholy-Nagy, Kassák, Arp, Depero, Teige, Teutsch, Maxy, Schwitters, Klee et al.; special features and special issues on Brancusi, modern architecture (with quite interesting work by Janco, as well as Le Corbusier, the Bauhaus etc.), theatre and cinema (including Soviet work, not otherwise a particular focus of 'Contimporanul'), interior design, and contemporary exhibitions (with catalogues and, in the case of Janco, even prices). "'Contimporanul' ('Zeitgenosse') ist die bedeutendste Bukarester Avantgardezeitschrift der internationalen Kunst" (Dada Global). Intermittent light wear; generally in excellent condition. Edition stated by Ilk to be fewer than 500 copies; even single issues, to say nothing of partial sets, are of utmost rarity, and even the set in the Rumanian Academic Library in Bucharest is reported to be incomplete.

Bucharest, 1922-1932. $30,000.00

Ilk K193-283 (passim); Almanacco Dada 27; Dada Global p. 54, nos. 86-90; Biro/Passeron p. 369; Tendenzen 3/ 111f.; Dokumentations-Bibliothek III.146; Pindell p. 103; Passuth p. 212f.; Janecek, Gerald & Omuka, Toshiharu (eds.): The Eastern Dada Orbit (Crisis and the Arts: The History of Dada, Vol. 4 [New York, 1998]), p. 133

55 **CUCCHI, ENZO. A composite album of original etchings, drawings and manuscripts by Enzo Cucchi from 1984-1986, collected by Mario Diacono.** 10ff. with 11 items, including 2 important autograph texts in pen by the artist (one a letter on the stationery of Hotel Locarno Rome, the other written across a photograph of one of Cucchi's major paintings); 4 original etchings (including 1 signed and numbered color aquatint from "La ceremonia delle cose," and 2 aquatint proofs, of which 1 signed and inscribed to Diacono); 2 sheets with original ink sketches for an exhibition of paintings; and a double-sided working drawing (in ink) for a large poster published in 1986 by the Kunsthalle Bielefeld; and 2 smaller drawings on found objects. The series is loosely inserted into corner mounts on the leaves of a custom-made album, with glassine guards. At the end of the album is mounted an essay by Mario Diacono, "Enzo Cucchi: Tetto," published in Rome in 1984. Oblong lrg. 4to. Marbled boards, 3/4 tan calf, in a fitted cloth slipcase. The two autograph Cucchi texts were published in "La ceremonia delle cose," (pp. 72 and 74, with English translations). "Sculpture? Painting?...I'm not sure...the image, yes! To attempt to stop the moment...trying to 'see' underneath Europe, to listen for an instant and to slow down for a second the movements in the deep of this our earth./ From the point of view of sculpture, Europe is the most tormented area...even now, the 'young' mountains are pressing from the South of Africa...our dark nightdream...here's Europe, then, representing the only spiritual field for an incredible image...and full of wonder" (1984).

$5,000.00

56 **DADA. No. 2.** Décembre 1917. Recueil littéraire et artistique. [Editor: Tristan Tzara.] (16)pp. + (6)-pp. loose insert ("Notes," tipped in after the last leaf). 8 illus., by Otto van Rees, Arp, Robert Delaunay, Prampolini (woodcut), Kandinsky, Helbig, Janco and de Chirico. Sm. 4to. Orig. orange wraps. with woodcut by Hilla de Rebay on front cover. Contributions by Tzara ("Note 2 sur l'art," "2 poèmes nègres," "Printemps"), Albert-Birot ("Rasoir mécanique"), G. Cantarelli, M. d'Arezzo, S. de Vaulchier, and B. San Miniatelli. This issue is uniform in format with the first; subsequently, the design of "Dada" changed considerably with each appearance. Front cover a bit spotted at right edge; a little foxing on first and last leaves.

Zürich, 1917. $4,000.00
Dada in Zürich 88; Ades p. 64; Gershman p. 49; Almanacco Dada 32; Sanouillet 226; Motherwell/Karpel 66; Rubin p. 462; Verkauf p. 177; Reynolds p. 110; Dada Artifacts 4; Zürich 371

57 **DADA. No. 7. Dadaphone.** Editor: Tristan Tzara. (8)pp. 10 illus. (halftone photographs, including a Schadograph by Christian Schad). 4to. Self-wraps., stapled as issued, with front cover design by Picabia. Contributions by Tzara, Picabia ("Manifeste Cannibale Dada"), Breton, Éluard, Ribemont-Dessaignes, Soupault, Cocteau, Dermée, Aragon, Arnauld and others. The penultimate issue of "Dada," brought out by Tzara from Picabia's apartment in Paris (to which Tzara, following Picabia, had moved early in January 1920). Like "Dada" 6, which was published under the same circumstances, it is closer in spirit to "391" than the preceding issues, and is dominated by the work of Paris dadaists, particularly the "Littérature" group. An exceptionally fine copy. Very rare.
Paris (Au Sans Pareil), 1920. $9,500.00
Dada Global 174; Ades p. 65; Gershman p. 49; Almanacco Dada 32; Sanouillet 226; Motherwell/Karpel 66; Rubin 462; Verkauf p. 178; Reynolds p. 110; Dada Artifacts 118; Zürich 374

58 **(DADA HANDBILL) Paris. Salle des Sociétés Savantes. Mise en accusation et jugement de M. Maurice Barrès par Dada.** Le vendredi 13 mai 1921 à 20 h 30 précises. Handbill, printed in black, with brilliant yellow ground on recto. 240 x 320 mm. (9 1/2 x 12 5/8 inches). The verso gives a lengthy "Extrait de l'Acte d'Accusation," followed by a listing of Dada participants. Oblong 4to.
Organized by Breton in a spirit of grim seriousness wholly incompatible with Dada whimsy, the Barrès trial precipitated the rupture between Breton and the future Surrealists on one hand, and Tzara and the orthodox Dadaists, on the other. William Rubin writes, "At the very time that Picabia was walking out on Dada, Breton organized two 'manifestations,' in which a tendency foreign to Dada emerged. The first of these, which Breton had obviously pondered for some time, was the mock trial of the writer (and Deputy) Maurice Barrès for 'crimes against the security of the spirit' in May, 1921.... The once liberal author of 'Le culte du moi,' Barrès had become increasingly chauvinist (president of the League of Patriots) and 'bourgeois,' while committing himself to academicism in matters of literature and art. (As Annette Michelson has pointed out, Barrès' conversion in many ways anticipated and paralleled André Malraux's metamorphosis from radical novelist to Gaullist cabinet minister.) Breton was judge at the trial and Ribemont-Dessaignes the public prosecutor, while Jacques Rigaud and the 'Unknown Soldier' (Benjamin Péret dressed in a German uniform) were the witnesses. Louis Aragon, the defense attorney, did little to save the name of his absent 'client,' who was represented by a life-size mannequin. Despite all this, the 'trial' of Barrès was deadly serious—too serious, in fact, for Tzara, who on the witness stand reviled himself and the Dadaists, as well as Barrès, as salauds and cochons." Graphically, this is one of the most vivid of Dada ephemera, as much because of the electrifying yellow background as the Wanted-Dead-or-Alive directness of the typography. Unobtrusive foldline; a fine, bright copy.
Paris, 1921. $2,000.00
Poupard-Lieussou/Sanouillet 32; Dachy p. 141 (illus. in color); Rubin p. 114

59 **(DADA POSTER) Prague. Slupi Theatre. Dada v divadle na Slupi.** Poster, printed in black on bright yellow stock, with a bright red target design over the word "Dada" (verso blank). 317 x 233 mm. (12 1/2 x 9 3/16 in.) This dramatically designed poster advertises a cycle of three productions of the Dada Theatre in Prague: Sophocles' "Oedipus" (prologue by Cocteau), Hans Sachs' "Kälberbrüten," and Pierre Reverdy's "The Wanderer." All were directed by Jirí Frejka, and featured E.F. Burian in the cast or orchestra. Both men were leading figures in the Prague theatrical avant-garde. Prior to this, Frejka had been involved with the Osvobozené Divadlo (Liberated Theatre), which had sponsored soirées by Kurt Schwitters in May 1926; seceding from it, he founded the Divadlo Dada, producing Schwitters' "Schattenspiel" in the spring of 1927. Unobtrusive central fold; a fine, bright copy. Rare.
Prague, n.d. [ca. 1927]. $1,200.00
Cf.: Toman, Jindrich, "Now You See It, Now You Don't," Janecek, Gerald & Omuka, Toshiharu (eds.): The Eastern Dada Orbit (Crisis and the Arts: The History of Dada, Vol. 4 [New York, 1998]), p. 29

60 **DE FILIPPI, FERRUCCIO. "Un atto d'arte del coatto in disparte umido."** 29 disegni, 1979. An artist's tablet, with 29 full-page drawings on individual sheets (versos blank), and 1 further on the cardboard back cover. 17 of the drawings are in ink, and 11 in pencil. Sheet size: 244 x 342 mm. (9 1/2 x 13 1/2 inches). The work is

signed and dated in pen on the inside back cover. Oblong 4to. Work by a very early practitioner of Neo-Expressionism in Italy. Tablet block loose under the cover of the pad.
[Roma] 1979. $6,000.00

61 O'Hara, Frank. **Poems. With lithographs by WILLEM DE KOONING.** Introduction by Riva Castleman. (76)pp. 17 original lithographs in text. Lrg. folio. Full black leather. Clamshell box (cloth over boards, lined). Edition limited to 550 numbered copies, with the authorized facsimile signature of de Kooning in the colophon. As is explained in the introduction, the lithographs were originally made as charcoal drawings on sheets of plastic, to illustrate O'Hara's poem "Ode to Willem de Kooning" in "In Memory of My Feelings," the livre de peintre published as a memorial to O'Hara by the Museum of Modern Art in 1967. Only three of de Kooning's drawings were ultimately utilized in the book, and their tonal values were compromised by the printing process. Here the complete suite of drawings is presented in its entirety for the first time, transferred from the Mylar sheets to lithographic plates by Benjamin Shiff, and printed under his direction, with far greater fidelity to the originals than before. They are accompanied by a new selection of poems by O'Hara.
New York (The Limited Editions Club), 1988. $4,000.00

62 **(DELAUNAY) Voronca, Ilarie. Colomba.** Doua portrete de Robert Delaunay. Coperta de Sonia Delaunay. (22)pp., 2 full-page portrait drawings (of Ilarie and Colomba Voronca) by Robert Delaunay. Sm. folio. New cloth. Orig. dec. wraps., with front cover design by Sonia Delaunay, bound in. One of 100 hand-numbered copies on Hollande van Gelder, from the limited edition of 134 in all. The first volume to appear in the Colectia Integral series. Small mends to the wrappers. Presentation copy, delicately inscribed by the author on the front flyleaf, Paris, November 1927. Extremely rare.
Paris (Colectia Integral), 1927. $3,750.00
Ilk K517, illus. p. 84

63 Apollinaire, Guillaume. **ROBERT DELAUNAY.** 5ff. letterpress text, printed on golden wove paper; 11 plates (the first in color), tipped onto heavy indigo-colored card mounts, through-numbered in silver at lower right. Sm. folio. Original heavy cream-colored wraps., secured with red silk cord, as issued. The cover of this copy has been mounted with the clipped decorative letterhead of the Delaunays, printed in color pochoir with an abstract design by Sonia Delaunay and the words "DELAUNAY" "PARIS" (BN item 331, reproduced in color p. 96).
The history of this beautiful album, printed in a very small edition, is well known. Designed by Sonia Delaunay, it was published on the occasion of the exhibition of Robert Delaunay's great abstract series, "Saint-Séverin," "La Tour Eiffel," and "Les Fenêtres" at Der Sturm in Berlin, in January and February of 1912. Apart from two leaves of catalogue and table, its only text is Apollinaire's famous poem, "Les Fenêtres," written for this publication, and his magniloquent statement "J'aime l'Art d'aujourd'hui parce que J'Aime avant tout la Lumière et tous les hommes Aiment avant tout la Lumière ils ont inventé le feu / G A," grandly isolated in letterpress on the first golden leaf of the album. It commemorates one of the most momentous exhibitions in the history of modern art. These series are recognized today as one of the most electrifying breakthroughs in the genesis of pure abstraction, and the show was to provoke widespread excitement throughout Europe at the time. In the spring of 1998, a special exhibition was devoted to these pictures at the Solomon R. Guggenheim Museum in New York.
This copy is noteworthy for bearing, tipped onto the front cover, the fine color pochoir letterhead abstraction by Sonia Delaunay—an added element (pasted over the printed title "Robert Delaunay") which most copies do not bear. Light wear to covers, with infill of small losses at edges, expertly conserved by Christa Gaehde.
Paris (Imprimerie André Marty), [1912]. $4,500.00
Inventaire des Collections Publiques Françaises 15: Paris, Musée National d'Art Moderne: Robert et Sonia Delaunay, 1967; Paris, Bibliothèque Nationale: Sonia et Robert Delaunay, 1977; Paris, Musée d'Art Moderne de la Ville de Paris: Robert/Sonia Delaunay,1985; New York, Solomon R. Guggenheim Museum: Visions of Paris: Robert Delaunay's Series, 1998.

64 **DEPERO, FORTUNATO. Liriche radiofoniche.** 97, (1)pp., 8 plates. Prof. illus. Design and typography throughout by Depero. 4to. Dec. wraps., with a design by Depero, printed in red and black. Prose poems either written expressly for radio broadcast, or suitable for it, in Depero's opinion, including parole in libertà, and pieces on New York and the modern metropolis. A fresh copy.
Milano (G. Morreale), 1934. $800.00
Salaris p. 35

65 **DEPERO, FORTUNATO. "Marcialottare."** Original manuscript brush drawing, in black and turquoise inks. 210 x 118 mm. (8 1/4 x 4 5/8 inches), slightly irregular, on buff-colored wove stock, lightly foxed.
This early and important drawing is an example of the abstract noise compositions which Depero called "onomalingua." Dating from 1915, it is one of a small group surviving from the inception of this unique species of visual poetry and performance art, which was meant to operate at a different level of abstraction and instantaneity than conventional *parole in libertà*. "Non bisognerà confondere l'onomalingua di Depero con le tavole parolibere futuriste; quelle erano esplosioni polemiche fatte scoppiare per frantumare una certa quadratura logica e accademica; l'invenzione del Depero, invece, godeva di una sua autonomia come un nuovo genere d'arte che si poneva all'opposto dell'arte di genere(!)" (Carlo Belli). A number of these inventions were displayed as large hand-painted placards on the walls of Depero's famous one-man show in Rome in 1916, and are dramatically documented in photographs of the installation. It seems that Depero made reduced or enlarged versions of these compositions for various purposes, as preparatory sketches, display pieces, or later replicas, sometimes included in letters. An almost, but not quite, identical version of the present drawing, exists in a slightly larger format (310 x 220), with incidental differences in lettering and brushwork; it has been published by Maurizio Scudiero under the title "Marcialottare," and by Maurizio Fagiolo dell'Arco (in the 1989 Rovereto catalogue) as "Lettera di Depero a Marinetti riguardante i Complessi Plastici realizzata come una tavola di parole in libertà." A companion composition published by Scudiero ("Rumorgrafia," 1915) similarly exists in two formats, including a small version comparable to ours and on the same paper.
[Rome, 1915.] $6,000.00
Cf.: Scudiero, Maurizio: Fortunato Depero. Scritti e documenti editi e inediti (Trento, 1992), no. 2 (illus.); Fagiolo dell'Arco, Maurizio (editor): Depero (Milano, 1988), p. 22f. (illus.)

66 **DIACONO, MARIO. re^er.** Tre testi di Mario Diacono e cinque incisioni di Richmond Burton, Bruno Ceccobelli, Lucio Pozzi. (4), 13, (3)pp. 5 original etchings with aquatint hors texte, each signed and numbered in pencil in the margin, by Richmond Burton (2: "Four Corners," "Threshold"), Bruno Ceccobelli ("Sophia di Lorena" in double format), and Lucio Pozzi (2: "Barchusen I" "Barchusen II"). Sheet size ca. 35 x 30 cm. (ca. 12 3/4 x 14 3/4 inches). Sm. folio. Printed wrapper with glassine d.j. Portfolio (cloth over boards). All contents loose, as issued. Edition limited to 30 numbered copies (plus 10 artists' proofs of the etchings), printed on Strathmore, with the etchings on BFK Rives, Fabriano, and Fabriano Tiepolo respectively. **A unique copy, extensively embellished with original drawings by Lucio Pozzi** in fine-line pen and black ink: 3 highly worked full-page compositions (including a frontispiece), 1 partial-page composition, and many smaller illustrations and decorations on 21 other pages of the text.
N.p (Ex Isle Editions), 1990. $4,500.00

67 **DOCUMENTS INTERNATIONAUX DE L'ESPRIT NOUVEAU.** Panorama. Direction: Paul Dermée, E. Prampolini, Seuphor. No. 1 (all published). (64)pp. 36 halftone illus. 4to. Wraps. (backstrip defective). Texts by Seuphor, La Salpiètrière, Baumeister, Dermée, Schwitters, Tzara. Illus. after Prampolini, Lucia Moholy, Vonck, Vordemberge-Gildewart, Baumeister, Mondrian, Medgyés, Kertész. The inaugural issue, the only issue published. The typography and mise-en-page are very strong.
Paris, n.d. [1927]. $900.00
cf. Admussen 81

68 **(DOESBURG) De Stijl. Numéro consacré a l'Aubette, Strasbourg.** (De Stijl. Serie XV. Nos. 87-89, 1928.) (24)pp., including double-columned text numbered paginated 1-40. 24 halftone illus. Oblong 4to. Self-wraps., with typography in blue and black designed by van Doesburg. This special triple issue of "De Stijl" is devoted entirely to the glamorous redesign by Theo van Doesburg, Hans Arp and Sophie Taeuber-Arp of the restaurant-cabaret called "Aubette" in Strasbourg, begun in 1926 and completed early in 1928. This immensely complex and ambitious undertaking, for which van Doesburg made some 200 drawings—designs for everything from the large cinema and dance hall to a new type of ashtray, and a new typeface, used for the neon façade and other signs—featured large installations of colored rectangles separated by contour strips, which were mounted in various compositions and at various degrees of relief, on the walls of the establishment, creating a kind of Neoplasticist environment. Other reliefs and decors were provided by Arp and Taeuber-Arp. One of the most lavish monuments of De Stijl design, it was tragically destroyed by new owners after the second World War, who redid it with a scheme of palm trees and nudes.

Van Doesburg contributed three important texts to this special issue—an overview of the project, "Notices sur l'Aubette à Strasbourg," and two theoretical texts, "L'Élémentarisme et son origine" and "Farben im Raum und Zeit." Vertical crease at center, as usual; otherwise, an unusally fine copy.
Leiden, 1928. $900.00
Baljeu, Joost: Theo van Doesburg (New York, 1974), p. 83ff.

69 **DUCHAMP, MARCEL. Autograph letter, signed, to Henry McBride, 4 November 1922.** 2ff., written on rectos only, on buff-colored wove stock. 225 x 150 mm. (ca. 8 3/4 x 5 7/8 inches).
This important letter begins with reference to "Some French Moderns Say McBride," a book of essays on art by McBride, for which Duchamp designed the remarkable, conceptualized format. "Cher Henry — Je n'ai pas en de nouvelles de vous depuis bien longtemps — avez vous reçu l'essai de critique théatrale? — Naturellement je vous promettais dans ma dernière lettre un 'dummy' rapide — Hélas, je suis complètement dégoûté; et je ne recommençerai pas de sitôt des acrobaties typographiques. Enfin j'ai vu 14 pages sur 16 'linotyped' — avec de la chance le livre sera fini dans quinze jours —." The 'essai' to which Duchamp refers is Pierre de Massot's "Essai de critique théâtrale," published in Paris in 1922, with a preface by Picabia, portrait by Picasso, and 8 dadaistic montage caricatures of Isadora Duncan, Sarah Bernhardt, Mistinguett, and other women performers. McBride evidently did receive the book, which accompanies the present letter. The interconnections between Duchamp, McBride and Massot are intriguing in this period. Francis Naumann notes that Massot's famous 1924 publication, "The Wonderful Book," with fourteen puns by Duchamp, probably took its title from a letter from Alfred Stieglitz to McBride about "Some French Moderns," which Stieglitz began by exclaiming "It's a wonderful book."
Continuing, Duchamp informs him that Mrs. Hellstom, a friend of Carl van Vechten and his (and the wife of the Swedish writer Gustaf Hellstrom), has asked him to invite McBride to a little soirée next Friday. "Dîner a 7 heures pas habillé. Vous y remonterez un pianiste étonnant, russe et plus que virtuose — d'autres gens amusants que vous connaissez...." Duchamp says that he is counting on McBride to attend, as he had promised to relay the invitation a couple of months earlier. If McBride wants, he could swing by Duchamp's at 6:30 (1947 Broadway, between 65th and 66th Street), and they could go together. The letter is signed "à bientôt donc et affectueusement/ Marcel Samedi." Information about this party (including a related note from Duchamp to McBride) is recorded in the Duchamp Ephemerides published by Jennifer Gough-Cooper and Jacques Caumont, under the dates 11-12 November 1922.
Together with: **Massot, Pierre de. Essai de critique théâtrale.** Préface de Francis Picabia; portrait de l'auteur par Pablo Picasso. (28)pp., including frontis. and 8 halftone montage plates, with reproductive manuscript captions. Sm. 4to. Printed self-wraps. This copy, sent by Duchamp to McBride in 1922, has traces of waterdamage, and has been expertly restored, the leaves discreetly hinged into the binding, and the original staples replaced with thread. Light browning, 1 faint waterstain; generally fine condition.
[New York, 1922.] $10,000.00
Cf. Gough-Cooper/Caumont Ephemerides, 11-12 November 1922; Cf. Naumann pp. 89f.,98

70 **DUCHAMP, MARCEL & HALBERSTADT, V. L'opposition et les cases conjugées sont reconciliées par M. Duchamp et V. Halberstadt.** / Opposition und Schwesterfelder..../ Opposition and Sister Squares.... 112, (1)ff. 259 chessboard diagrams, printed in red and black (of which 8 full-page, printed on glassine). 2 errata slips. Lrg. sq. 4to. Printed wraps., designed by Duchamp. Edition limited to 1000 copies. Parallel texts in French, German and English. Duchamp, who had taken part in international chess tournaments during the preceding five years, devoted this treatise to an endgame problem of, as he put, it, almost utopian rarity. An extract was published in "Le surréalisme au service de la révolution," no. 2 (Summer 1930), and the work was subsequently discussed by Pierre de Massot in "Orbes," Series II, No. 2 (Summer 1933). Massot gave the following account of the method by which Duchamp arrived at the elegantly restrained distortion of the cover typography: "Set up in the zinc stencil letters...the title was placed between two plates of glass, which were tilted at an angle and exposed to the sun. The uncontrolled deformation produced on the ground by the sun's rays passing through the cut-out parts of the letters was photographed by Duchamp, who afterwards made a negative from this photograph which was stereotyped." Wrappers slightly worn; name neatly inscribed inside back cover.
Paris/ Bruxelles (Éditions de l'Echiquier), 1932. $2,000.00
Schwarz 430; Lebel 52, 83, 172-3, no. 165; Naumann 4.17

71 **DURAND, J.N.L. Recueil et parallèle des édifices de tout genre, anciens et modernes,** remarquables par leur beauté, par leur grandeur ou par leur singularité, et dessiné sur une même échelle. Elaborate double-page dec. engraved title and table, and 90 double-page plates with hundreds of fine line-engraved illus. and plans, by Baltard, Ransonnette, Normand, et al. Lrg. folio. Contemporary brown marbled boards, 1/4 leather.
"Durand produced two major publications, the 'Recueil' (1799-1801) and the 'Précis de leçons' (1802-1805), known respectively as the 'Grand Durand' and the 'Petit Durand.' The 'Recueil' is addressed to professionals—painters, decorators, architects—rather than to students. Durand presents in elevation a series of over thirty building types. These were similar to the historical categories of elevations of temple types presented by Le Roy in his 1758 'Ruines' and re-presented as plans in his 1770 edition of the same work. Durand's preference is for executed buildings, and he includes several historical reconstructions. These he revised, especially those selected from Piranesi's work, according to his system. To prepare the 'Recueil,' Durand consulted over three hundred books on French and Italian architecture and on travel literature" (Millard). Originally published as a collection of illustrations in serially issued livraisons (first shown at the Salon of 1799), the work was also modified with the addition of a text by J.G. Legrand. This project, however, was never fully coordinated with the plates, so that some issues contain portions of the text, whereas others (like the present copy) do not. In 1809, the full text was published separately, in a smaller format, on the advice of Landon. Intermittent light foxing; backstrip mostly detached at hinges; discreet early library stamp on title.
Paris (L'Auteur), An IX [1801]. $1,500.00
Millard I.67 (1800); *Brunet II.904*; *Graesse II.450*

72 **DURET, THÉODORE. Histoire des peintres impressionistes.** Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin. Troisième édition. (2), 194, (2)pp., 38 plates, including 3 original etchings, by Renoir ("Baigneuse"), Morisot ("Jeune fille au chat") and Guillaumin ("En Hollande"). 4to. Orig. wraps. Backstrip chipped and cracked; some browning of the text, as always, but a crisp and fresh copy, the etchings in very fine condition.
Paris (H. Floury), 1922. $1,750.00

73 **DYN.** The review of modern art. Published and edited by Wolfgang Paalen. Nos. 1-6 in 5 issues (all published). Prof. illus. 4to. Orig. wraps. One of the most significant American and exile surrealist periodicals, emphasizing the mythic and oneiric heritage of Amerindian culture as well as current developments in the international avant-garde community. Contributions by Wolfgang Paalen (and with original woodcuts by him), César Moro, Henry Miller, Valentine Penrose, Anais Nin, Robert Motherwell, Alexander Calder, Miguel Covarrubias, Manuel Alvarez Bravo and others. Complete sets are now rare.
Coyoacan (Mexico), 1942-1944. $1,200.00
Gershman p. 49; *Milano p. 576f.*; *Ades p. 386*; *Nadeau p. 331*

74 Paris. Au Sans Pareil. **Vernissage Exposition MAX ERNST.** Small invitation card, printed on recto only of a sheet of brown card stock. 77 x 125 mm. (ca. 3 x 5 inches). "dada invite 1 petit au vernissage de l'exposition max ernst.... à 22 h le kanguroo/ à 22 h 30 haute fréquence/ à 23 h distribution des surprises/ à partir de 23 h 30 intimités/ saison dada." A seductively understated example, set entirely in lower case, of Dada typography and promotion. "Le vernissage de l'exposition Max Ernst fut l'un des événements les plus marquants de la chronique dadaïste parisienne. Soigneusement préparé et annoncé a grand renfort de publicité, it attira le Tout-Paris" (Poupard-Lieussou/Sanouillet). "[It] seems likely that most of the company concentrated more on the antics of the tie-less, white-gloved Dadaists than on the exhibition itself. Aragon, in the cellar impersonated a kangaroo; Soupault played hide-and-seek with Tzara; Péret and Charchoune shook hands with one another for an hour and a half..." (Russell). Particularly rare.
Paris, 1921. $750.00
Poupard-Lieussou/Sanouillet 30; *Ades 8.43*; *Russell: Ernst p. 60f.*

75 Kafka, Franz. **La tour de Babel. Avec un dessin de MAX ERNST.** (Collection "Repères." 22.) (16)pp. Frontispiece design by Ernst (mounted original photographic print of a frottage). Sm. 4to. Yellow wraps. Glassine d.j. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum blanc, and signed and numbered in pen by Guy Lévis-Mano in the justification. The translation is by Henri Parrot. The frottage is published by Spies as "Die chinesische Mauer," 1937 (Max Ernst Frottagen, Stuttgart 1968, pl. 44). A fine copy.

Paris (Éditions G.L.M.), 1937. $1,500.00
G.L.M. 140; Spies/Metken 2294 (after); Hugues/Poupard 53; Rainwater 37

76 **ERNST, MAX & PÉRET, BENJAMIN. La brébis galante.** 124pp. 3 original color etchings with aquatint (including title) and 22 full-page illustrations, of which 18 colored by hand in pochoir. Cul-de-lampe, lettrines. 4to. Dec. wraps. (original color lithograph). One of 300 numbered copies on grand vélin d'Arches from the limited edition of 316. "The book can in a way be considered the most representative Surrealist art form, and the manner in which it evolved adds one more paradox. Volumes that we consider masterpieces of this Janus-faced genre, such as Péret and Ernst's 'La brébis galante' or Eluard and Miró's 'A toute épreuve', appeared after World War Two—long after the heyday of surrealism" (Hubert). Small tear at foot of backstrip.
Paris (Les Éditions Premières), 1949. $6,000.00
Spies/Leppien 28G; Hugues/Poupard-Lieussou 22; Rainwater 49, p. 113f.; The Artist and the Book 100; Hubert p. 26; Gershman p. 33; Ades 17.57; Reynolds p. 67f.; Villa Stuck 40

77 **FALDA, GIOVANNI BATTISTA. Li giardini di Roma con le loro piante alzate e vedute in prospettiva.** 21 etched and engraved plates, including engraved title and magnificent allegorical dedication leaf, by Gio. Battista Manelli after Arnold van Westerhout, of the garden of the "Roman Hesperides." Oblong folio. Nineteenth-century marbled boards, 3/4 calf (rubbed).
Both artistically and historically, a very important publication on nine of the most celebrated gardens of Rome at the Vatican and Quirinal palaces, and the villas Borghese, Medici, Pamphili, Mattei, Farnese, Ludovisi and Savelli-Peretti—of which only three survive in anything resembling their original state. The extremely accurate and exquisite plates, which alternately present bird's-eye views and prospects, are by both Falda and Simone Felice. This copy is a rare early printing, with plates before numbers (though the title-page is undated, unlike the first issue, where it is dated 1683). A few marginal stains, a little light foxing; a fine copy, with splendid impressions.
Roma (Gio. Giacomo de' Rossi) [post 1683]. $7,500.00
Berlin 3492; Olschki 16895; Brunet II.1172; Graesse II.549

78 **FEDELE DA S. BIAGIO. Dialoghi familiari sopra la pittura.** Difesa, ed esaltata dal P. Fedele da S. Biagio, pittore Cappuccino.... Disposti in quindici giornate per maggior eccitamento della gioventù che si applica al disegno, e colorito; e per impegnare li protettori della nobilissima arte a maggiormente promoverla. xvi, 280pp. Sm. 4to. Contemporary vellum, titled in gilt at spine. Cicognara, while dismissing the dialogues themselves as tiresome, points out that the work is rich in notices on Sicilian artists and collections. The painter Padre Fedele da S. Biagio (1717-1801) was the teacher of Giuseppe Errante. Contemporary ownership inscription on title (partly effaced); flyleaves browned, a little light wear.
Palermo (D. Antonio Valenza) [1788]. $1,250.00
Borroni I.1490; Schlosser p. 607; Cicognara 124; Mira I.347; cf. (on Fedele da S. Biagio) Dictionary of Art X.488

79 **FERRERIO, PIETRO & FALDA, GIOVANNI-BATTISTA. Palazzi di Roma de più celebri architetti.** Disegnati da Pietro Ferrerio pittore et architetto. Libro Primo. [Falda, Giovanni-Battista. Nuovi disegni dell'architetture, e piante de' Palazzi di Roma de' più celebri architetti disegnati et intagliati da Gio. Battista Falda.... Libro secondo.] I: 42 etched and engraved plates (including title); II: 61 etched and engraved plates (including title). Oblong folio. Eighteenth-century marbled boards, 1/4 leather (with early rebacking). This set is a rare **early issue, with plates before numbers** (though after the addition of the mention of "Libro primo" and "Libro secondo" on the title pages, which had not appeared in the first issue). It also contains the correct complement of 103 plates which characterizes the first issue (42 and 61 respectively, in the two parts, including titles); in contrast, later issues contain a total of 105, including two plates added by Domenico de' Rossi to the second book after 1691.
"This is the first publication to provide systematic, measured and uniformly scaled illustrations of Roman palaces built in the fifteenth, sixteenth and seventeenth centuries. By focusing exclusively on the palace, this book becomes a compendium of exempla, not only illustrating the houses of a very special city, but also establishing the typology of the residential palace.... Ferrerio's collection of palace façades and plans provided an important model for what became a distinct type of publication.... This trendsetting book on Roman palaces is divided into two parts. Ferrerio was the author of most of the illustrations in the first part, except for one sheet engraved by

Giovanni Battista Falda, who was also responsible for forty of the sixty sheets of the second part. While Falda's work and successful career as an engraver associated with the Roman published Giovanni Giacomo de' Rossi have been amply documented, much less is known about Ferrerio, who seems to have practiced as an architect and engraver, and whose principal claim to recognition is this album of palace illustrations" (Millard). One plate from the first book is bound out of sequence, in the second. Intermittent light soiling and a little foxing; a fine copy.
Roma (Gio. Jacomo Rossi/ Gio. Giacomo de' Rossi) [before 1691]. $8,500.00
Millard IV.37; Cicognara 3719; Fowler 120; Berlin 2665; Besterman: Old Art Books 40; Brunet II.1235; Graesse II.573

80 **FLUXUS PREVIEW REVIEW.** Editorial Committee: Chairman: George Maciunas. Cross Section: Nam June Paik, Emmett Williams. U.S. Etc. Vertical scroll, printed in offset (both recto and verso) on three joined strips of coated stock, with text and 7 halftone photographic illus. 1672 x 99 mm. (65 x 3 7/8 inches). Rolled as issued. "'Fluxus Preview Review,' a preview of the 'Review' (Anthology) Fluxus, served as a kind of first Fluxus newspaper and propaganda vehicle. It contains a definition of the word FLUXUS, a list of the editorial committee, advertisements for Fluxus Yearboxes and Fluxus products, scores by a number of Fluxus artists and photographs of performances. George Maciunas, who edited and designed the work, took its format from the November 1961 publication 'Kalender Rolle,' edited by Ebeling and Dietrich in Wuppertal, West Germany" (Jon Hendricks). Other members of the editorial committee (listed by national sections) include La Monte Young, Jackson Mac Low, Dick Higgins, Benjamin Patterson, Jonas Mekas, Daniel Spoerri, Jean Clarence Lambert, Henry Flynt, Toshi Ichiyanagi, Yoko Ono, Heinz-Klaus Metzger, and Arthur Køpcke. A Fluxincunable.
Köln-Mulheim, n.d. [1963]. $600.00
Hendricks: Fluxus Codex p. 102f.; Silverman 542ff.; Phillpot/Hendricks 11

81 Köln. Galerie Gisela Capitain. **GÜNTHER FÖRG. Grosse Zeichnungen/ The Large Drawings.** Text by Werner Lippert. 154pp., including 115 full-page plates (67 color). 7 illus. (6 color). Lrg. 4to. Cloth. D.j. Glassine cover. Publisher's carton. Parallel texts in German and English. Vorzugsausgabe: one of 20 copies with an original lithograph by the artist as dust jacket, printed in violet on heavy stock, and signed and numbered in pencil on the verso. Mint.
Köln (Galerie Gisela Capitain), 1990. $650.00

82 **FONDANE, BENJAMIN. Tagaduinta lui petru.** Literatura biblica. Cu o lamurire despre simbolism. [By: B. Fundoianu.] [Desenuri si vignete de Ross.] 31, (1)pp. Illustrations by Ross. Sm. 8vo. Dec. wraps. An unnumbered copy from the tirage of 25 on vélin, from the limited edition of 42 copies in all. Benjamin Fondane's first book. An unopened copy. Covers slightly worn. Of umost rarity.
Iasi (Editura "Chemarea"), 1918. $4,500.00
Ilk K449

83 **FONTANA, CARLO. Utilissimo trattato dell'acque correnti.** Diviso in tre libri, nel quale si notificano le misure, ed esperienze di esse. I giuochi, e scherzi, li quali per mezzo dell'aria, e del fuoco, vengono operati dall'acqua. Con diversi necessarii ammaestramenti intorno al modo di far condotti, fistole, bottini, ed altro, per condurre l'acque ne' luoghi destinati. Con una esatta notizia di tutto quello, ch'è stato operato intorno alla conduttura dell'Acqua di Bracciano.... (16), 196, (4), (12)pp. 82 etched and engraved illus. designed by Fontana (including 2 double-page plates at the end, signed by Alessandro Specchi). Woodcut culs-de-lampe and lettrines. Folio. Contemporary vellum over boards, titled in pen at the spine.
"Fontana's extensive publications include a treatise on flowing waters that demonstrates his expert knowledge of hydraulics. According to Helmut Hager (1992), his 'Utilissimo trattato delle acque correnti' (the manuscript is now at the Soane Museum in London) indicates better than any of Fontana's other books the ability to theorize his own professional experiences. As in the 'Templum Vaticanum,' Fontana's publication emerges from an actual design problem. The practical source for this theoretial work was the project for the raising of the water level of Lake Bracciano, necessary since the second fountain in Saint Peter's square, built by Bernini under Pope Clement X, was to be fed with water brought from this lake (Hager, 1992).... The 'Acque correnti' is exquisitely illustrated with engravings of a high artistic and decorative standard, and thus appreciated not only by hydraulic engineers but also by collectors of fine books and wealthy patrons of garden fountains. Despite this aesthetic quality, however, the book is modest in length and compact in format, suitable for practical use" (Millard). Intermittent browning

(usual with this book) and light foxing; small split at top of front hinge; generally a very fine copy.
Roma (Gio. Francesco Buagni), 1696. $4,000.00
Millard IV.39; Berlin 3613; Cicognara 915, 3735; Fowler 123; Besterman Old Art Books p. 41; Brunet II.1329, Graesse II.611

84 **FOSSATI, GASPARD. Aya Sofia Constantinople as Recently Restored by Order of H.M. The Sultan Abdul Medjid.** 3ff. letterpress description of the plates. Lithographic title page and 25 tinted lithographic plates (in two tints) by Louis Haghe after Fossati, mounted on guards. Printed titles in Turkish pasted beneath imprint. 2° (542 x 390 mm.). Contemporary quarter morocco (rubbed, front hinge split, somewhat chipped at head and foot of spine). Occasional light dampstaining (plate 10 somewhat more affected) with partial loss of Turkish inscription below the print; a few plates a bit frayed or creased in the blank margin, where loosening from the hinges.
First edition of the first modern account of Hagia Sophia. The short text in the book (in French, notwithstanding the English title) was written from Fossati's notes by the Vicomte Adalbert de Beaumont, and the design of the title-page is attributed to Owen Jones. Fossati, an Italian/Swiss architect who worked in Russia before travelling to Constantinople in 1837, entered the service of the Porte in 1845, and in 1847 was charged with the restoration of the Hagia Sophia. Although the separate work he intended to publish on the mosaics never appeared, and they were again covered up once the restoration work had been done, this is the first modern record of both the exterior and the interior of the building. As Abbey notes, the lithographs represent the last work undertaken by Louis Haghe (1806-1885) before he broke off his connection with William Day to concentrate on watercolor painting, and the subject was an appropriate one for a lithographer who had spent nine years of work on Roberts' "Holy Land." A full-scale monograph on Fossati's work at Hagia Sophia has been published by the Dumbarton Oaks Research Library and Collection: Teteriatnikov, Natalia B.: Mosaics of Hagia Sophia, Istanbul: The Fossati Restoration and the Work of the Byzantine Institute (Washington, D.C., 1998).
London (P & D Colnaghi), 1852. $16,000.00
Blackmer 619; Abbey Travel 396; cf. Mango, C.: Materials for the Study of the Mosaics of St. Sophia (1962) for more detailed information on Fossati

85 **GAUGUIN, PAUL. Noa Noa.** (4), 204pp. Prof. illus. (primarily tipped-in color). Lrg. 4to. Publisher's original raffia-covered boards. The very beautiful exact color collotype facsimile of the original manuscript, printed in a limited edition of 400 copies at the Ganymed-Presse, Berlin. Made directly from the original manuscript, today in the Louvre, this primary facsimile is the basis of all subsequent reproductions. Light wear at bottom corners; a fine copy.
[München] (R. Piper & Co.) [1926]. $3,500.00
Castleman p. 83; The Artist and the Book 115; Manet to Hockney 15; Skira 129; Wheeler p. 26; Andel 6

86 **GENIUS.** Zeitschrift für alte und werdende Kunst. Herausgegeben von Carl Georg Heise, Hans Mardersteig, Kurt Pinthus. Vols. I - III in 6 parts (all published). viii, 319, viii, 332, viii, 356pp. Prof. illus., including 16 original prints: woodcuts by K. Schmidt-Rottluff (2: "Kopf," Schapire 189, "Lesender Mann," Schapire 274), R. Seewald (hand-colored "Der Hirte," Jentsch H77.iii), F. Marc ("Tierlegende," Lankheit 831), E. Heckel ("Mädchenkopf," Dube 264), F. Masereel, et al.; and lithographs by A. Archipenko ("Figürliche Komposition," Karshan 23), K. Hofer ("Das Nest," Rathenau L34), E. Scharff, K. Caspar and others. Numerous tipped-in color plates, facsimiles, etc. Folio. Orig. wraps. Publisher's annual portfolios (boards, 1/4 vellum gilt). Literary and critical contributions by M.J. Friedländer, W. Hausenstein, G. Swarzenski, W.R. Valentiner, W. Worringer, H. Hesse, F. Kafka, R. Rolland, F. Werfel, et al. Very unobtrusive light wear; a fine set in entirely original state.
München (Kurt Wolff), 1919-1921. $3,000.00
Söhn 120; Raabe 74; Raabe/Hannich-Bode 234.8; Rifkind 275; Perkins 175; Schlawe p. 47

87 Tzara, Tristan. **Ramures. Avec un dessin de GIACOMETTI.** (Collection "Repères." 11.) (16)pp. Frontispiece design by Alberto Giacometti. Sm. 4to. Orange wraps. Glassine d.j. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. A fine copy.
Paris (Éditions G.L.M.), 1936. $1,200.00
G.L.M. 105; Berggruen 16; Harwood 24

88 **GIRODET [Girodet-Trioson, Anne Louis]. Compositions tirées des Géorgiques**, lithographiées par ses élèves et publiées par M. Pannetier. Calligraphic title, fine frontis. portrait by Lambert after Girodet, and 4 outline-lithograph plates after Girodet by Chatillon. Folio. Contemporary boards, 3/4 morocco, finely gilt at spine (rubbed and rather worn).
Bound with: **Enéide. Suite de compositions de Girodet**, lithographiées d'après ses dessins, par M.M. Aubry-Lecomte, Chatillon, Counis, Coupin, Dassy, De Juinne, Delorme, Lancrenon, Monanteuil, Pannetier, ses élèves. Publiée par M. Pannetier. Imp. Lith. de Bove, dir. par Noël ainé & C. Calligraphic title and 78 outline-lithograph plates after Girodet. All plates blindstamped with a cachet bearing the initials of the artist and publisher.
The two suites, both printed on heavy paper and often found bound together (the Aeneid is usually first) were separately issued, the Georgics in a single livraison, and the Aeneid in a series of 13. Intermittent foxing, generally unobtrusive; a few marginal tears, not affecting images. Ex-libris Alphonse Claeys de Thielt and Winslow Ames.
Paris (Henry Gaugain, Lambert et Cie.), n.d. $1,200.00
Brunet II.1615; *Graesse III.89*

89 **GOETGHEBUER, P.J. Choix des monumens, édifices et maisons les plus remarquables du royaume de Pays-Bas.** (6), xii, 81, (1), vii, (1)., 120 fine line-engraved plates (some with aquatint). Lrg. folio. Contemporary mottled calf gilt. The work was first published by the author in livraisons of six plates each, 1821-1826, the format following the model of the French "Grands prix d'architecture" folios. Though it treats buildings of earlier periods, the focus is on eighteenth- and nineteenth-century neoclassical edifices. Intermittent light foxing, hinges renewed.
Gand (Imprimerie de A.B. Stéven), 1827. $3,500.00
Brunet II.1643f.; *Graesse III.103*

90 **GOVONI, CORRADO. Rarefazioni e parole in libertà.** 4° migliaio. 49, (7)pp. Drawings and *parole in libertà* throughout. Sm. folio. Printed wraps. One of the most enchanting books in the literature of *parole in libertà*, filled with lyrical freehand drawings and typographic compositions enhanced by the spaciousness of the unusual large format. "Govoni's poetry is punctuated with flashes of humor that strongly recall Rimbaud. Elsewhere it swings between lines, handwritten in a deliberately simple and childlike style, and quite extraordinary typographical fantasies which forecast the techniques of concrete and minimalist poetry. Govoni's literary background is stressed by bold page designs which set up a contrapuntal theme throughout the typographical experimentation that changes from one page to the next" (Luciano Caruso, in Jentsch). Covers a bit foxed.
Milano (Edizione Futuriste di "Poesia"), 1915. $2,000.00
Salaris p. 41; *Falqui p. 68*; *Jentsch p. 321*

91 **GROPIUS, WALTER, ET AL. Pressestimmen (Auszüge) für das Staatliche Bauhaus Weimar.** ***Together with:*** **Autograph letter, signed, from Walter Gropius to Prof. Pinkus in Berlin, 17 May 1924.** Pressestimmen: 70, (2)pp. Letter: 2pp. (single sheet folding), in original envelope, hand-addressed by Gropius. Sm. 4to. Wraps.
This booklet of international press coverage was published as part of a campaign to rally support for the Weimar Bauhaus in the face of hostility from the Thüringian government in 1924, which effectively forced its removal to Dessau the following year. Arranged by country, it includes texts about the Bauhaus and its activities from January 1920 to February 1924, by J.J.P. Oud, Bruno Taut, Adolf Behne, Siegfried Giedion, Hans Hildebrandt, and Max Osborn among others. In his cover letter, addressed to his wife's physician, Gropius alludes to the grim situation. 'Please allow me to include some printed material of my work. The politicians from the right are making trouble for me, but I hope to defeat them with my tenaciousness." The booklet's layout and design, with forceful Bauhaus typographical composition in blue on front cover, and Oskar Schlemmer's profile signet for the Bauhaus on the back cover, has been attributed both to Moholy-Nagy (Gerd Fleischmann, tentatively) and to Schlemmer himself ("Concepts of the Bauhaus"). Front cover neatly detached at hinge, with small loss at top left corner; the letter is in perfect condition.
Weimar, 1924. $3,000.00
Fleischmann p. 96 (illus.); *Busch-Reisinger Museum: Concepts of the Bauhaus (Cambridge 1971) p. 118, illus. p.119*

92 **GROSZ, GEORGE. Kleine Grosz-Mappe.** 20 Originallithographien. (4)pp. (single folding sheet, with title, table and text) and 20 transfer lithographs, loose, as issued. 4to. (290 x 212 mm.). Publisher's portfolio (pale gold foil over boards, 1/4 cloth, with front cover illustration by Grosz). No. 29 of 100 hand-numbered copies on vélin, from the limited edition of 120 in all. The textual portion is printed on a leaf of pale pink stock, collaboratively designed by Grosz and John Heartfield, with an elaborate dada typographical layout incorporating a large drawing by Grosz on the front, and some 14 vignette embellishments (derived from commercial illustration) within. In Schneede's estimation, this sheet signals nothing less than the arrival of Dada in Berlin.

"The 'Kleine Grosz Mappe' made explicit the close relationship between Grosz's poems and his drawings by the inclusion of his longest poem, 'From the Songs,' in the portfolio. On the title page of the portfolio, a leering, grinning bestial man's head introduced the theme underlying both the poem and the drawings: man is an animal; man as animal is besotted, beserk; man's surroundings are staggering, tumultous, reeling. As in the poems of 1918, this poem seems to be a kaleidoscope of images colliding in Grosz's head while he drank cocktails in a bar. Through a seemingly irrational progression of phrases and ideas, Grosz evoked a vision of the modern city with its stock exchanges, filthy streets, decrepit tenement houses, baroque town houses, grey cement factories, and its incessant advertising—all of which conspired to dehumanize man. In the darkness of this city at night gangsters, murderers, executioners, condemned men, lovers, doctors, drunkards and syphillitics danced the inevitable dance of life and death. The artist, however, drank, stuffed his bulldog pipe, and saw visions of exotic adventure and freedom in South America—the land one longed for—in Colorado, Cuba, Rio, and London, where Jack the Ripper could be found" (Lewis).

The subjects of the lithographs are, in sequence, "Fräulein und Liebhaber," "Strasse," "Strassenbild," "Kaffeehaus," "Goldgräberbar," "Krawall der Irren," "Strasse des Vergnügens," "Werbung," "Gesellschaft," "Cafe," "Spaziergang," "Häuser am Kanal," "Vorstadthäuser," "Die Fabriken," "Die Kirche," "Das einzelne Haus," "Der Dorfschullehrer," "Jägerlatein," "Mord," and "Hinrichtung." Endpapers of the portfolio renewed; a very fine copy. Very rare.

Berlin-Halensee (Der Malik-Verlag), 1917. $20,000.00

Dückers M II; Lang 2; Bülow 7; Hermann 166; Berlin 5; Siepmann A2; Lewis p. 47f; Motherwell/Karpel 274; Ades 4.23; Düsseldorf 356; Dada Artifacts 32; Rifkind (Davis) 951

93 **GROSZ, GEORGE. Im Schatten.** 9 Lithos. Title/justification leaf, and 9 photolithographic plates, each signed in pencil by Grosz. Sheet size: 480-494 x 352-391 mm. (18 7/8 - 19 7/16 x 13 7/8 - 15 3/8 inches). Folio (495 x 400 mm.). Publisher's portfolio (printed boards, 1/4 linen). Contents loose, as issued. Ausgabe D: one of 50 copies on light handmade Bütten paper, from the limited edition of 100 copies in all (Ausgaben A-B-C-D). The title-page contains one additional full-page photolithograph by the artist.

"1921 was one of Grosz's most productive years. The political situtation continued to be unstable. The Free Corps went underground, but nationalist secret societies dispensed "justice" to "traitors" by means of widespread political assassinations. Former minister of finance Matthias Erzberger and foreign minister Walther Rathenau were the most eminent victims in the 354 political murders committed by rightists from 1919 to 1922. In March communist-inspired workers' uprisings were crushed in the industrial-mining centers of central Germany. Reacting in his drawings to the continued disturbances, Grosz, who was busy in IAH affairs that year, was able to produce a portfolio and an educational book, and to illustrate eleven books. His portfolio Im Schatten (In the Shadow) reflected his work with IAH for oppressed and starving workers. The nine original lighographs portrayed the sick side of life in the city and the types who inhabited it. Against a backdrop of factories spewing smoke and apartment houses falling into decay, ranks of workers march in grim determination. One drawing showed the constrasting scenes caught in the shadows of dawn: outside on the street the proletariat begin a day of work, while inside the houses the capitalists finish a night of drink and sex. The rest of the lithographs presented other street types: the crippled war veterans, the beggars, the profiteers, the prostitutes. The worker is only one of all of these types not portrayed as a degenerate figure" (Lewis). Dückers MIV.5 with small clean tear at top edge; intermittent light dustiness, generally very fine.

Berlin (Malik-Verlag), 1921. $20,000.00

Dückers M IV; Lang 24; Bülow 27; Hermann 174; Berlin: Malik 32

94 **(GROSZ) Meyer, Alfred Richard. Munkepunke Dionysos.** Groteske Liebesgedichte. (Das geschriebene Buch. Bd. 5.) (62)pp., 6 photolithographic plates by George Grosz, each signed in pencil by the artist at lower right. 4to. Publisher's green flexible boards. Slipcase (matching green boards). One of 80 numbered copies (Ausgabe B)

from the limited edition of 100 in all. Text calligraphed by Wilhelm Redlin.
"To illustrate the love poems, Grosz shows scenes between individuals that brings out their class relations (well-dressed gentlemen of means with prostitutes touting for customers). Meyer (1882-1956) wrote under the name 'Munkepunke'; his publishing company 'Lyrische Flugblätter' produced the works of many Expressionist poets. A poet himself with a penchant for the phantastic and grotesque, he was an admirer of the poetry of Verlaine and Apollinaire" (Manet to Hockney).
Berlin (Fritz Gurlitt Verlag), 1921. $5,000.00
Dückers B1; Lang 20; Bülow 33; Raabe/ Hannich-Bode 209.39; Jentsch 102; Rifkind (Davis) 958; Manet to Hockney 60

95 **GROSZ, GEORGE. Die Räuber.** Title/justification leaf, and 9 photolithographic plates, each signed in pencil by Grosz. Sheet size: 650 to 705 mm. x 467 to 540 mm. (25 5/8 to 27 3/4 inches x 18 3/8 to 21 1/4 inches). Folio. All contents loose, as issued. Ausgabe B: one of 30 numbered copies on Zanders Bütten, from the limited edition of 100 copies in all (Ausgaben A-B-C). (An inexpensive reprint edition of some 500-1000 unsigned copies on machine-made paper and slightly smaller format, known as the "Organisationsausgabe," was issued the following year, to be made available to labor unions).
"The next productive year with Malik, 1922, continued the ideological work which Grosz had done in 1921. The major portfolio of the year was 'Die Räuber' (The Robbers). The lithographs of 'Gott mit uns' two years earlier had concentrated upon exposing the military class. In a similar way the nine lithographs of 'Die Räuber' attacked and unmasked the predatory nature of the capitalists. Each lithograph was accompanied by a sentence from Schiller's play 'Die Räuber,' a tragedy about a young man rebelling for personal reasons against society; the result was a revolutionary interpretation of the quotations from the play and a heightened revolutionary tone to the lithographs. Four years later Erwin Piscator gave a similar reading to 'Die Räuber' in his production at the State Theater in Berlin. While there is no specific evidence that Grosz' portfolio inspired Piscator, it is quite probable, for they were friends throughout the twenties" (Lewis). The contrasts in it between the repulsive corpulence of the burgher class and anxious emaciation of the workers are drawn by Grosz with a zest unseen in the earlier portfolios, fleshing out, as it were, some of the essential vocabulary of his art for the first time. This copy without the publisher's portfolio, and with intermittent light foxing, spotting and rippling; title-page somewhat worn.
Berlin (Der Malik-Verlag), 1922. $25,000.00
Dückers M V; Lang 37; Bülow 45; Hermann 172; Berlin 61; Lewis p. 143ff.

96 **GROSZ, GEORGE. Bagdad-on-the-Subway.** A portfolio of six signed watercolors depicting O'Henry's New York. (The Print Club Portfolio Number Two, Spring 1935.) Letterpress title and table, printed in red and black, and six collotype and pochoir color facsimile plates, each signed and numbered in pencil by the artist. Sheet size: 523 x 380 mm. Large folio. Publisher's cloth portfolio (burlap over boards, with gilt cloth label on the front cover). All contents loose, as issued. Edition limited to 150 copies in all, printed on Arches paper by Daniel Jacomet in Paris. The Limited Editions Club, with which The Print Club was affiliated, had earlier in the same year published a selection of short stories by O'Henry entitled "The Voice of the City," for which Grosz had furnished 20 watercolor illustrations. Six of these were chosen for reproduction, in a larger format, in "Bagdad-on-the Subway." In May 1935, the six watercolors were exhibited at the Contempora Galleries in New York next to the facsimiles, to show the fidelity of the reproduction. Loosely inserted: publisher's prospectus (folded quarto sheet, with commentary). A very fine copy.
New York (The Print Club), 1935. $4,000.00
Dückers M VII; Lang 68; Bülow 106

97 **GROSZ, GEORGE. George Grosz: An Autobiography.** Translated by Nora Hodges. vii, (1), 309, (3)pp. Prof. illus. Dec. boards, 1/4 morocco. Clamshell box (cloth, 1/4 morocco.) Special collector's edition, limited to 150 numbered copies, each accompanied by an original page from one of Grosz's sketchbooks, from the estate of the artist. A new edition of "Ein kleines Ja und ein grosses Nein." The leaf with this copy (loosely inserted in cloth folder, as issued) is a fine early drawing, heavily worked in blue and ink, of a young man hunched over a table, reading beside a large glass-domed oil lamp. It is dated "24.12.12" in pen by the artist, and bears the blind-stamp of the George Grosz Estate at lower left.
New York (Macmillan Publishing Company), 1983. $2,500.00
Bülow 118b

98 **GUARINI, MARC'ANTONIO. Compendio historico dell'origine, accrescimento, e prerogative delle chiese, e luoghi pij della città, e diocesi di Ferrara.** E delle memorie di que' personaggi di pregio, che in esse son sepelliti: in cui incidentemente si fà menzione di religique, pitture, sculture, ed altri ornamenti al decoro così di esse chiese, come della città appartenenti. (8), 475, (9)pp. Woodcut title-page device, culs-de-lampe, lettrines. Sm. 4to. Contemporary heavy wraps., titled in pen at spine. Schlosser mentions also a supplement published later in the century by Borselli (1670). A little light wear, generally fresh.
Ferrara (Heredi di Vittorio Baldini), 1621. $1,800.00
Schlosser p. 584; Fossati Bellani 2782

99 **I paesi del Cavalier Gianfrancesco Barbieri, detto GUERCINO da Cento.** Da esso inventati ed espressi in XIV. vedute, ed intagliati in Rame da Giovanni Penna in Parigi. Letterpress title, printed in red and black, with elaborate vignette (Piazzetta?), engraved dedication after Cesare Gennari, and 14 engraved plates by Penna after Guercino. Oblong folio. Modern boards, 3/4 leather, the front cover mounted with an early nineteenth-century red morocco label. The work was printed at the instigation of Benedetto and Cesare Gennari, and dedicated to Francesco II, Duke of Modena. The very fine engravings after Guercino landscape drawings are by Jean Pesne (Rouen 1623 - Paris 1700). Title-page cut down and mounted; central fold in dedication, with unobtrusive mend at foot.
Venezia (Giambattista Albrizzi), 1754. $4,500.00

100 **GUSMAN, PIERRE. La gravure sur bois et d'épargne sur métal du XIVe au XXe siècle.** 299, (1)pp. 184 illus. 4to. Dec. wraps. Edition limited to 620 copies, of which this is one of 20 copies on chine containing an extra suite of 9 original woodcuts, hinged into binding at the end. These include original woodcuts by Gauguin (head-piece from "Le Sourire"), Hiroshige, Lepère and others. Very scarce. A fine copy.
Paris (R. Roger et F. Chernoviz), 1916. $1,250.00

101 **(HEARTFIELD) Tucholsky, Kurt. Deutschland, Deutschland über Alles.** Ein Bilderbuch von Kurt Tucholsky und vielen Fotografien, montiert von John Heartfield. 231, (5)pp. Prof. illus. 4to. Publisher's yellow cloth, with complex colored photomontage design by Heartfield laid into embossed portions of both covers, as issued. The first printing of the first edition of Tucholsky's scathing anthology, filled with both documentary photographs and photomontages by Heartfield. Heartfield's brilliantly colored binding is among the masterpieces of the twentieth-century avant-garde book design. A very fresh and unchipped copy, especially rare thus.
Berlin (Neuer Deutscher Verlag), 1929. $850.00

102 Berlin. J.B. Neumann **ERICH HECKEL: Drucke 1905-1922.** (4)pp. 4 original woodcuts (Dube 331-334), of which **3 signed and dated ("23") by Heckel in pencil** (the title cut is unsigned). The woodcuts are as follows: title (Dube 331), "Badende" ('Bathers,' Dube 334), "Begegnung" ('Encounter,' Dube 333), and "Im Atelier" ('In the Studio,' Dube 332). The sequence of the prints is identical to that in the Rifkind copy. 4to. 270 x 185 mm. (ca. 10 1/2 x 7 1/4 inches). **Copy no. 1 of the limited edition of 30 proof copies** on Bütten, without text, apart from the normal edition. This is the Heinrich Stinnes copy, bearing his red collector's stamp (Lugt 1376a) and characteristic inscription in ink at the base of each leaf. Of Stinnes and his collection, renowned for the earliest impressions of modernist prints, Lugt notes "Sa collection était, déjà avant la première guerre mondiale, une des meilleurs et plus riches de l'Allemagne. Il rechercha surtout des premières épreuves... Très intéressé dans l'art moderne, Stinnes exerça une influence stimulante sur beaucoup de peintres-graveurs allemands; il en connut plusieurs personnellement. Le collectionneur annotait ses meilleures pièces ou y mettait sa signature."
Berlin (J.B. Neumann), 1923. $7,500.00
Rifkind/Davis 1054

103 **HEINECKEN, K.H. VON. Idée générale d'une collection complette d'estampes.** Avec une dissertation sur l'origine de la gravure & sur les premiers livres d'images. (16), 520, (32)pp. 28 plates hors texte, with 31 illus. (mostly folding). 4to. Fine nineteenth-century polished calf gilt. A.e.g. Inner dentelles. The catalogue has always been admired for its carefulness and erudition, and the excellent quality of the facsimile plates. Published anonymously, it is based on the holdings of the Dresden Kupferstichkabinett, of which Heinecken was keeper. Front cover detached, otherwise a handsome copy.
Leipzig/Wien (Jean Paul Kraus), 1771. $1,200.00
Schlosser p. 491; Cicognara 4451; Brunet III.82; Graesse III.231f.; Cohen-de Ricci 477

104 **HUELSENBECK, RICHARD. En avant Dada.** Eine Geschichte des Dadaismus. 1.-5. Tsd. (Die Silbergäule. Band 50/51.) 44, (4)pp. Lrg. 8vo. Orig. wraps., with elaborate dada typographic composition, printed in red. A bit worn.
Hannover/Leipzig/Wien/Zürich (Paul Steegemann), 1920. $700.00
Bergius p. 388; Motherwell/Karpel 6; Verkauf p. 101; Gershman p. 24; Rubin 118; Reynolds p. 51

105 **HUGNET, GEORGES. 1961.** Illustré de quatre photomontages. 60, (10)pp. 4 full-page photomontages in text. Sm. 4to. Sewn signatures, loose within wrapper, as issued. Errata sheet loosely inserted. One of 500 numbered copies on vélin, from the limited edition of 573. Presentation copy, inscribed on the half-title by Hugnet to Marie-Laure de Noailles ("en souvenir de jeux anciens et de rires qui ne devraient rien à personne, de tout coeur toujours") with an **original photocollage in color by Hugnet** beneath the inscription. Together with her husband the vicomte de Noailles, Marie-Laure (as she preferred to style her whole name) was one of the most significant patrons and salonistes of the Surrealist milieu. The inscription is dated 11 July 1961, "jour anniversaire de ma naissance." With the illustrated ex-libris of Marie-Laure on the front flyleaf.
Paris (Chez l'Auteur), 1961. $2,800.00
Pérégrinations de Georges Hugnet no. 130; cf. Biro/Passeron p. 266

106 **INTEGRAL.** Revista de sinteza moderna. Editors: M.H. Maxy, I. Voronca, I. Calugaru, F. Brunea (in Bucharest); Benjamin Fondane and Hans Mattis-Teutsch (in Paris); Mihail Cosma [Claude Sernet] (in Pavia). Nos. 1-15 (all published), lacking no. 6/7. 16-(28)pp. per issue. Prof. illus. (including linoleum cuts) by and after Brauner, Maxy, Brancusi (line drawings), Picasso, Codreanu, Mattis-Teutsch, Depero, Prampolini, Delaunay, et al. Lrg. 4to. Dec. self-wraps., partly printed in colors. The unstated edition size is estimated by Ilk at fewer than 500 copies, apart from the Luxusausgabe of about 50. Special issues on M.H. Maxy, Futurism, French poetry; features on African sculpture, Brancusi (including his texts "Histoire de brigands" and "Aphorismes," and studio photographs), Pirandello.
A successor to "Punct," "Integral" was the most important Rumanian constructivist review, surveying a broad range of international developments, including typography, film and the theatre; it took a stance against the burgeoning Surrealist group in Rumania. "[La] revue 'Intégral' propose pendant toute son existence (1925-1928) une sorte de synthèse de l'art moderne, synthèse conçue dans un esprit ouvert.... De plus, très probablement grâce à la collaboration de Benjamin Fondane et à la participation ponctuelle de Tzara à Paris, l'échantillon littéraire et artistique des collaborateurs s'enrichit considérablement. Michel Seuphor, Georges Ribemont-Dessaignes, le couple Delaunay, Marinetti et bien d'autres envoient leurs écrits ou illustrations à la revue. 'Contimporanul' avait attendu son quarante-sixième numéro pour prendre position et lancer son manifeste en 1924, écrit mais non signé par Ion Vinea. 'Integral,' d'emblée, débute son activité en publiant son manifeste ('Integral,' signé Ilarie Voronca), dont le ton semble plus positif que celui adopté dans le manifeste de 'Contimporanul.' Il loue les nouvelles valeurs engendrées par la ville, l'industrie, et la civilisation moderne. L'éloge de la beauté des métropoles n'est pas sans rappeler les 'hymnes' futuristes composés quelques années avant. Le manifeste prend position contre le 'suprématisme' roumain tel qu'il se dénomme dans 'Integral' (il s'agissait en fait, du surréalisme roumain) en faveur du système des synthèses, de l'ordre constructif de l'esprit: l'intégration" (Passuth). A few covers expertly repaired; occasional light wear.
Bucharest/Paris, 1925-1928 . $25,000.00
Ilk K301-305,307-313, illus. pp. 54-60; Passuth p. 225f.; Dada Global 97-99,101, p. 54f.; Dachy p. 57

107 **(RECUEIL JABACH) Recueil de 283. Estampes Gravées à l'Eau forte par les plus habiles Peintres du tems, d'apres Les Desseins des Grands Maitres, que possedoit autrefois M. Jabach, Et qui depuis on passé au Cabinet du Roy.** An absolutely complete set, with 283 engraved plates on 256 leaves, designated A 1-46/47, B 1-39, C 1-45/46, D 1-28, E 1-46/47 (the sequence apparently omitting plates E12 and E43), F 1-40. Lrg. folio. Nineteenth-century mottled calf gilt, the spine in 7 compartments.
This highly important folio, rare even in Mariette's time, is termed by Lugt the first reproductive publication ever made of a collection of drawings. The collections of the German-born financier and patron Everard Jabach (1618-1695) were among the most important and prestigious of any formed by a private citizen in the 17th century. "Around 1666 Jabach had many of the Old Master drawings in his collection engraved by Michel Corneille, Jean-Baptiste Corneille, Jacques Rousseau and others. His business affairs continued to flourish until 1670, when under the stringent controls of Jean-Baptiste Colbert's administration his financial situation began to deteriorate to the

point where he was obliged to negotiate the sale of the rest of his collection to the King on particularly unfavourable conditions. He was forced by Colbert to give up to the Crown marble and bronze sculptures, furnishings, silverware and gems on which Jabach himself had put a value of 581,025 livres, in March 1671 he sold to the King 101 paintings and 5542 drawings for the sume of 220,000 livres... Among the paintings were Veronese's 'Susanna and the Elders' and 'Esther before Ahasuerus'; Domenichino's 'St. Cecilia'; Claude's 'Straits of Suza Taken by Louis XIII'; and Hans Holbein's portrait of 'Erasmus.' But above all, Jabach's inestimable collection of drawings, the most famous of its time, went to enrich the royal collections. Italian drawings of the High Renaissance predominated, among them outstanding works by Raphael and Michelangelo, but there were also over 300 mounted Flemish and German ones, including sheets by Dürer, as well as a quantity by modern masters.... Today, Jabach's drawings, most of which had come from such illustrious cabinets as those of Vasari, the Dukes of Mantua, Charles I and Desneux de La Noue, are among the most highly prized in the Louvre's collection" (Alexandra Skliar-Piguet, in The Dictionary of Art).

Lugt gives the following account of the publication: "La collection de dessins d'Everhard Jabach est la première d'après laquelle un recueil gravé ait été publié. Vers 1666, Jabach entreprit de faire graver un choix de ses meilleurs dessins. Il engagea dans ce but les graveurs J.B. et M. Corneille, J. Pesne, J. Rousseau et CV. Massé. Malheureusement le choix exclusif se ressent trop de la mode de l'époque, il comprend beaucoup de dessins des Carraches, et l'ouvrage, resté inachevé, ne donne aucune idée de la splendeur de la collection. En 1671, au moment du désastre de Jabach, 212 cuivres étaient achevés mais ne furent pas acquis par le roi. Il est possible qu'il ait continué le travail plus tard, car après sa mort on put composer un 'Recueil de 283 estampes...' (Paris, Joullain, 1754, in-fol. obl.). Il y avait eu une édition antérieure en six cahiers, marqués A-F, de 47 pièces chacun; les épreuves distribuées du vivant de Jabach ne portent ni numéro ni lettre. Ce recueil est fort rare; Mariette s'en plaignait déjà disant que les épreuves avaient été imprimées en petit nombre." Covers detached at hinges, backstrip loosening; otherwise a very fine copy, clean and crisp. Of greatest rarity.

Paris (Joullain), 1754. $25,000.00

Lugt 2958; *Brunet IV.1157*; *Graesse VI.51*

108 **(JANCO) Vinea, Ion. Paradisul suspinelor.** Cu 5 gravuri, dintre care un potret inedit, desenate si sapate in lemn de Marcel Iancu. 182, (4)pp. 5 full-page linoleum cuts by Marcel Janco in text (including frontis. portrait). Sm. 4to. Wraps. Édition de tête: one of 26 lettered copies from the limited edition on vélin, apart from the regular edition of 3000.

Bucharest (Editura "Cultura Nationala"), 1930. $5,000.00

Ilk K515, illus. p. 91

109 **(JANCO) Costin, Jacques G. Exercitii Pentru Mina Dreapta si Don Quichotte.** Cu un portret al autorului si 5 desene de Marcel Iancu, 1 desen de Milita Patrascu. 175, (5)pp. 6 full-page line-drawings in text (5 by Janco). Lrg. 8vo. Wraps. (lightly soiled). Though one of the 1000 unnumbered copies constituting the regular edition, this copy also contains the loosely inserted original linoleum cut by Marcel Janco, signed in pen, which accompanied the Luxusausgabe of 140 copies.

[Bucharest] (Editura Nationala S. Ciornei), 1931. $3,750.00

Ilk K446, illus. p. 93

110 **JARRY, ALFRED. Les minutes de sable mémorial.** ix, (1), 210, (4)pp. 8 original woodcuts by Jarry, of which 7 printed hors texte in dark blue and brown, and 1 on the front wrapper, printed in dark gold. 2 further woodcuts (earlier 'imageries populaires') hors texte, printed in brown; 1 line-block reproduction in black. Orig. dec. wraps. One of 197 copies on uncut Arches, from the limited edition of 216 copies in all.

Jarry's first book, and a work of signal importance and influence, both for its literary significance and for its woodcuts. We quote at length from Riva Castleman's discussion of the book in "A Century of Artists Books": "Writing at the height of the Symbolist movement, [Jarry] based his ideas on 'the identity of opposites.' In his first book, 'Les minutes de sable mémorial' (1894), the obscurity of his vivid language made it impossible to pin down one idea without it being simultaneously understood in another sense. This small book, containing poems, two multipart texts in play form, and portions of 'César Anti-Christ,' was illustrated by the author. Among his several woodcuts is a nearly abstract figure of an owl in front of a window. The emphasis on planes of light reflected Jarry's use of geometric terms in some of the texts...and has led some to believe that an elemental cubism was implied.... [The] tone of the text, which is confusingly irrational, undermines the serious meaning of Jarry's

illustrations and reinforces his penchant for confrontation, in this case with the then-current fanatical interest in religious mysticism.... Jarry's fascination with medieval lore appears in the language of his poems, to the point that the colors of objects (that is, the misleading 'sable' of the title—'sand' in French, 'black' in heraldry) are heraldic designations, and the final woodcut of a bleeding heart over a skull, the drops equated with gules on an escutcheon, is given the form of a 'sablier' (a sandclock or hourglass), as in the title of the final poem.... 'Les minutes de sable mémorial' was notable for more than its dynamic disharmonies. The typography of the title-page, designed by Jarry, preceded the better-known adventures in arrangements of letters and words of the Italian Futurists, Russian Constructivists, and, more directly, the 'calligrammes' of Guillaume Apollinaire."
The woodcut illustrations for "Les minutes de sable mémorial" constitute a major portion of Jarry's graphic oeuvre, and their place among late nineteenth-century Symbolist prints is quite interesting. Jacquelynn Baas has pointed out that Jarry probably took up the woodcut under the tutelage of Paul Gauguin, whom he almost certainly visited when in Pont-Aven in the summer of 1894, inscribing three poems with titles taken from Gauguin prints in the livre d'or of the pension Gloanec. It was at this time that Louis Roy was printing an edition of Gauguin's Noa-Noa suite, and Gauguin himself was producing some additional woodcuts. Ownership stamp on verso of title-page; hairline splits at front hinge; a fine, bright copy in unusually fresh and sound condition.
Paris (Mercure de France), 1894. $9,500.00
Castleman pp. 21f., 142, color plates 80-81, fig. 5; Chapon p. 32; Baas, Jacquelynn & Field, Richard S.: The Artistic Revival of the Woodcut in France, 1850-1900 (Ann Arbor, 1983), p. 121f., cat. 70

111 **KANDINSKY, WASSILY. Conversation de salon.** Un poème de Kandinsky traduit par Seuphor. (8)pp. (single sheet, folding). 16mo. Self-wraps. Edition limited to 50 copies (contra Montpellier, which states only 10), printed on an uncut sheet of Ingres paper. One of the minuscule publications of P.A. Bénoit. Vertical crease.
[Alès] (P.A. Bénoit), 1948. $200.00
Montpellier 64

112 **KANDINSKY, WASSILY. Xylographies.** Preface by Gérôme-Maësse (probably a pseudonym for Alexis Mérodack-Jeaneau). (4)pp. (preface and index), 5 heliogravure plates printed in black, reproducing 5 woodcuts by Kandinsky against massive solid black backgrounds. 1 smaller woodcut reproduced above index. Lrg. sq. 4to. (32 x 32 cm.). Paper portfolio, bearing 2 additional woodcuts in reproduction (vignettes, one on each cover). Edition of 1000 copies.
Kandinsky's second portfolio of woodcuts; the first, "Poems Without Words," had been published by the École Stroganoff, part of the School of Decorative Arts in Moscow, in 1903. "Xylographies" was financed by Kandinsky himself, and published by the symbolist review "Tendances Nouvelles," in whose pages four of these woodcuts had earlier appeared, and whose editor, Mérodack-Jeaneau, is the probable author of the preface. Between 1906 and 1908, "Tendances Nouvelles" published some 33 of Kandinsky's woodcuts, as well as articles on the artist. Those in "Xylographies" ('Les chevaliers,' 'Les oiseaux,' 'L'église,' 'Les Bouleaux,' 'Les femmes au bois') derive from the realm of Russian folk tradition and fairy tale, and though childlike in their appeal are surpassingly sophisticated as works of art, and in fact more advanced in technical finesse than many of his paintings of the period. Peg Weiss has drawn attention to the pervasive musical elements of the portfolio, the woodcut medium itself embodying a Klang for Kandinsky, a synthesis of poetic, musical and artistic elements, and the archaizing title "Xylographies" chosen for its suggestion of the xylophone. A little marginal foxing and browning; hairline split at backstrip of portfolio.
Paris (Editions des Tendances Nouvelles), n.d. [1909]. $2,250.00
Spalek 2723; Rifkind 158; Manet to Hockney 25; Weiss, Peg: Kandinsky in Munich p. 126f.; cf. Roethel Book 5 54, 55, 59, 60, 65, 66, 70, 71

113 **DAS KESTNERBUCH.** Herausgeber: Dr. Paul Erich Küppers. 158, (2)pp., 12 full-page original prints. Lrg. 4to. Publisher's marbled boards, 1/4 leather gilt. T.e.g. **Vorzugsausgabe: one of 150 numbered copies on fine wove paper**, specially bound by hand. Original woodcuts by Erich Heckel ("Männer am Strand," Dube 319iiB), Ernst Barlach ("Barmherziger Samariter," Schult 163), Lyonel Feininger ("Rue St. Jacques," Prasse W46ii), Kurt Schwitters (Untitled, 1919), Eberhard Viegener, and Wilhelm Plünnecke; original lithographs by Paul Klee ("Auslöschendes Licht," Kornfeld 75B), Conrad Felixmüller ("Toter Genosse," Söhn 76B), Richard Seewald ("Wäscherinnen am Lago Maggiore," Jentsch L91), Max Burchartz, Otto Gleichmann and Max Unold. Texts by Thomas Mann, Döblin, Lasker-Schüler, Mombert, Däubler, Felixmüller, Worringer and others. A fine copy of the

deluxe edition of this seminal anthology, the yearbook of the Kestner-Gesellschaft in Hannover. Front hinge partly cracked; slightly bowed.
Hannover (Heinrich Böhme), 1919. $4,000.00
Manet to Hockney 51 ; Söhn 130; Raabe/Hannich-Bode 174.3; Raabe I.139; Perkins 134; Jentsch 53; Rifkind 321; Spalek 525

114 **KIRBY, JOSHUA. Dr. Brook Taylor's Method of Perspective Made Easy, Both in Theory and Practice.** In two books. Being an attempt to make the art of perspective easy and familiar; to adapt it intirely to the arts of design; and to make it an entertaining study to any gentleman who shall chuse so polite an amusement. Illustrated with fifty copperplates; most of which are engrav'd by the author. The second edition. (8), xvi, 78pp., frontispiece, 22 plates; (2), 84, (14)pp., 29 plates. 4to. Contemporary calf, rebacked. Intended to free the study of perspective from the encumbrances of abstruse mathematical theory and "tedious and false explications," the work is dedicated to Hogarth, who contributed the famous frontispiece, a satire on false perspective, and a demonstration of the punning uses to which it could be put. One of Hogarth's young protégés, Kirby acted as Hogarth's agent in Ipswich, for the sale of his prints, as well publishing his own views of ruins and churches in Suffolk. This second edition, published a year after the first, contains a response to Highmore's "Critical Examination," in the Appendix. A little light wear, but generally very fine, with the four-page list of subscribers, often lacking. Ex-libris Asheton Curzon, Hagley Farm; and Jules David Prown.
Ipswich (Printed by W. Craighton, for the Author), 1755. $1,800.00
Dobai II.995f., 1020; cf. Brunet III.665, Graesse IV.19; Paulson, Ronald: Hogarth: His Life, Art and Times (New Haven, 1971), II.158f.

115 **KIRCHNER, ERNST LUDWIG. Mitgliederverzeichnis der Künstlergemeinschaft "Brücke."** (4)ff. 4 original woodcuts by Kirchner, each incorporating text within decorative borders. Sm. 4to. Printed on 2 unbound folded leaves of Holland paper, one loosely inserted within the other (1 split at the fold).
The extremely rare second version of the membership list of the Brücke, printed entirely from woodcuts by Kirchner. The first cut presents the title within a decorative frame incorporating female nudes with upraised arms at either side. The second cut is headed "AM" to indicate active members, of which nine are listed: Amiet, Bleyl, Heckel, Kirchner, Nolde, Pechstein, Schmidt-Rottluff, Zijl and Gallén. The third and fourth cuts are headed "PM" and contain listings of 'passive' (or inactive) members of the Brücke, again contained within decorative frames. Six different versions of the list were issued between 1907 and 1910; this second version must have been printed sometime shortly after the end of March 1907. The various states of the woodcuts (and of the brochure) can be differentiated by the changing roster of members. It is interesting to note that here the final cut is still in the first state (with the shortest list of inactive members), suggesting that this was one of the earliest copies assembled of this version.
One of the earliest Brücke publications, antedating by several years, for example, the Galerie Arnold catalogue of 1910 and Galerie Commeter catalogue of 1912, the "Mitgliederverzeichnis" is of greatest rarity. The Robert Gore Rifkind Foundation possesses the fifth edition of 1909 ("extremely rare"). This copy is fresh, bright and crisp.
[Dresden, 1907.] $9,500.00
Dube 700, 701.II, 702.I, 705.II.; Bolliger/Kornfeld 41/16, cf. 41/17-20; cf. Rifkind/Davis 1424

116 **KLINGEN.** Udgiver: Axel Salto. Redaktion: Axel Salto og Poul Uttenreiter. Vol. I, Oct. 1917 - Aug./Sept. 1918, in 10 issues. (16)-(36)pp. per issue. Prof. illus., including original lithographs and woodcuts and tipped-in plates. 4to. Orig. dec. colored self-wraps. A sophisticated Danish modernist review, with articles on Der Sturm, Picasso, Matisse, Rousseau, African sculpture, and a wide range of other subjects; original prints by Gabriele Münter (lithograph; Helms 59), Salto, Giersing, Hartmann, Naur, Krohg and others. Three volumes were published in all, in 28 issues, before its suspension in November 1920. Covers detached and somewhat chipped. Rare.
Copenhagen, 1917-1918. $2,500.00
Prause p. 314

117 **KOKOSCHKA, OSKAR. Der gefesselte Columbus.** 12 Lithographien. 12 transfer lithographs (or photolithographs), each signed in pencil by Kokoschka in the margin, within passepartout mats, loose as issued in portfolio. Folio. Publisher's printed portfolio (boards, 3/4 vellum). **A special copy of Ausgabe B**, limited to 150 copies on Bütten, with **all 12 prints signed in pencil by the artist**, though only the first print was supposed to have been

signed in this portion of the edition. (Ausgabe A, limited to 50 copies on Japan, was signed throughout, as here.) Anomalously, the second print (WW 44) is here also numbered in pencil, 23/25.

"Although the series print portfolio 'Der gefesselte Kolumbus (Columbus Chained) was not published until 1916, Oskar Kokoschka made the twelve drawings (from which the lithographs in the set were executed) in 1913. At the time, the artist was involved in an intense and unhappy relationship with Alma Mahler, the Viennese widow of the composer Gustav Mahler, and the suite represents a universalized account of their tense and conflicted affair, with Kokoschka and his lover representing the archetypal Man and Woman. 'Columbus Chained' is a visual narrative of the spiritual redemption of Woman through the martyrdom of Man. Throughout the series, Man appears both heroic and independent at the same time that he is physically bound by his desire to Woman. Woman is Eve, the temptress, but similarly dependent on Man" (Reisenfeld). In an interview in 1966, Kokoschka remarked "'Columbus Chained' is me again, of course, and in this sense the title is symbolic—bound by a woman, whose features I have depicted on the title-page. My Columbus ventures out not to discover America, but to recognize a woman who binds him in chains. At the end she appears to him as a love-ghost, moon woman."

A book edition of the work, with text, did not appear until 1920, published in 120 copies and then subsequently reissued in popular reprints. Wingler Welz, following Arntz, give the date of the present version as 1918, though the portfolio itself still carries the date 1916 (from Augsgabe A) on the front cover. WW 48 slightly creased at left; WW 53 with very pale foxing in one portion; WW 47 signed upside-down; a little very pale foxing on a few mounts; backstrip of portfolio slightly worn; in general, a very fine, clean copy, remarkable in being signed throughout.

Berlin (Fritz Gurlitt), 1916 [1918]. $12,000.00

Wingler/Welz 43-54; *Lang 190*; *Reisenfeld, Robin: The German Print Portfolio, 1890-1930 (Chicago, 1992), p. 50ff.*

118 **KOKOSCHKA, OSKAR. Zwanzig Zeichnungen.** Title, table, and 20 plates of line-drawings, all printed on heavy tan stock. Folio. Portfolio (boards, 1/4 vellum). Contents loose, as issued. The plates include portraits of Adolf Loos, Herwarth Walden, Paul Scheerbart, and Yvette Guilbert, and selected drawings from "Mörder, Hoffnung der Frauen" (published by Der Sturm), among other subjects. Presentation copy, boldly inscribed in charcoal across the title-page to Lajos Tihany, "Lieber Tihanny/ Es ist schön, dass sie mir damals gerne...haben. Um so bessere Freunde sind wir deswegen heute./ Oskar Kokoschka/ Paris 7.31."

Tihanyi (1885-1938), an important figure in the Hungarian avant-garde of the teens and twenties, in the circle of Kassák and the review "MA," moved to Paris in 1923, where he remained until his death. Portraiture was his major enterprise, in a style quite reminiscent, in fact, of Kokoschka. Portfolio a bit worn; a little light creasing at the edges of the title-page and plates. Rare.

Berlin (Der Sturm) [1913]. $1,500.00

Spalek 3330

119 **KRATER UND WOLKE.** Herausgeber: Ralf Winkler [i.e. A.R. Penck]. Nos. 1-7, June 1982 - 1990. (206), (206), (206), (192), (202), (250), (228)pp. Prof. illus. throughout with halftone photographs, drawn elements, etc., on various paper stocks, and with 27 original prints hors texte (many in color), by Georg Baselitz, Jörg Immendorff, Markus Lüpertz, Per Kirkeby, A.R. Penck, et al. 3 45-rpm recordings loosely inserted, as issued, in mounted paper sleeves in nos. 1-3; halftone poster in no. 7. Lrg. 4to. Dec. wraps. Glassine d.j. Publisher's cartons. Issue no. 1 is dedicated to Georg Baselitz, no. 2 to Jörg Immendorff, no. 3 to Markus Lüpertz, no. 4 to Per Kirkeby, no. 5 to James Lee Byars, no. 6 to "USA + Europa" and no. 7 again to Georg Baselitz. The complement of original prints in the includes numerous double-page and large folding images (some as large as 105 x 72 cm.), among them etchings, linocuts and lithographs in colors. Perfect condition.

Köln (Galerie Michael Werner), 1982-1990. $4,000.00

120 **DAS KUNSTBLATT.** Monatsschrift für künstlerische Entwicklung in Malerei, Skulptur, Baukunst, Literatur, Musik [etc.]. Hrsg : Paul Westheim. Vols. 1-17 (lacking only the final issue, Vol. 17, no. 2 3). Prof. illus. (including numerous original prints). Vols. 1-5 in publisher's cloth or half-cloth; Vols. 6-17 no. 1 in original wraps., as issued. New portfolios for the loose issues. A rare set, complete but for the last issue (Vols. 16 and 17 appearing simply as an 8-pp. addendum per issue to the separate periodical "Die Form"; Vol. 17 is not cited in Söhm).

"Das bedeutendste Organ des künstlerischen Expressionismus" (Schlawe). One of the most significant of all German modern art reviews, and the life work of its editor Paul Westheim, "Das Kunstblatt," was from the outset

a major champion of Expressionism; from 1920-1925, it also broadened to embrace all facets of modernism throughout Europe, becoming truly international in its scope. In its first three years, "Das Kunstblatt" generally included an original print in each issue, including work by Campendonk, Derain, Feininger, Felixmüller, Heckel, Kokoschka, Léger, Macke, Meidner, Mueller, Pechstein, Rohlfs, Schlichter, Schmidt-Rottluff, Schrimpf and others. Texts by Archipenko, Barlach, Becher, Behrens, Bell, Braque, Cocteau, Corinth, Däubler, Edschmid, Ehrenstein, Fechter, Glaser, Goll, Gris, Grosz, Hamsun, Hartlaub, Hausenstein, Hilbersheimer, Hildebrandt, Itten, Jacob, Kallai, Kandinsky, Kirchner, Kokoschka, Küppers, Lasker-Schüler, Le Corbusier, Lehmbruck, Loos, Maiakovskii, Malevich, Marinetti, Masson, Meidner, Mumford, Neitzel, Neumann, Nolde, Oud, Ozenfant, Pfister, Prinzhorn, Puni, Renger-Patzsch, Rilke, Satie, Schapire, Schlemmer, Severini, Shterenberg, Soffici, Stein, Swarzenski, Taut, Teige, Tzara, Uhde, Valéry, Vollard, Werfel, Westheim, et al. A little staining to some of the prints in Vols. 1-4, as usual; a well-preserved set. Rare.

Weimar/Potsdam/Berlin (Gustav Kiepenheuer/ Athenaion/ J.M. Spaeth/ Hermann Reckendorf), 1917-1933.

$15,000.00

Söhn III.316-331 (omitting Vol. 17 entirely); Schlawe II.15; Laskmann-Tghart 238; Perkins 183; Rifkind 283

121 **LA FONTAINE [JEAN DE]. Fables choisies, mise en vers.** 4 vols. I: (2), xxx, xviii, 124pp. II: (2), ii, 135, (1)pp. III: (2), iv, 146pp. IV: (2), ii, 188pp. Frontispiece and 275 full-page plates hors texte, after Jean-Baptiste Oudry by Charles-Nicolas Cochin, engraved by Cochin himself, Aliamet, Aubert, Aveline, Baquoy, Beauvarlet, Cars, Choffard, Dupuis, Flipart, Galimard, Le Mire, Moitte, Radigues, Surugue, Tardieu, Teucher, and numerous others. Inserted in the first volume, the portrait of Oudry by Tardieu after Largillière ("found in some copies but not integral" per Gordon N. Ray). Folio. Contemporary full mottled calf, the spines gilt in 8 compartments. **A large-paper copy**, of which only 100 examples were printed.

We quote from David Becker's remarks in Regency to Empire on the history of the work: "Oudry began a series of drawings to illustrate the fables of La Fontaine around 1729, more than twenty-five years before their publication in this lavish four-volume set. They were executed during the artist's leisure hours away from his duties as painter for the royal tapestry works at Beauvais. He made a total of 275 designs for the fables, all of which were engraved for the book. The original drawings are often signed and dated, ranging as late as 1734, with a frontispiece added in 1752.... It was not until 1751 when the complete set of drawings for the project was acquired by the financier Montenault that their publication was undertaken. While securing a team of no fewer than forty-two engravers, Montenault also commissioned Charles-Nicolas Cochin fils to redraw Oudry's designs, because their technique was deemed too free and loose for the engravers to follow. Cochin drew his more precise designs in the same format as Oudry's, and the subsequent engravings were also executed in the same size. Several of the finished engravings were exhibited in the 1753 Salon, and the first three volumes of the book were published in 1755 and 1756. A royal grant enabled the final volume to appear in 1759 after the publishers encountered financial difficulties.... The volumes were printed in a very grand format, among the largest of any illustrated book of the time save for certain royal festival books. Three different sizes and types of paper were used for the text and the plates, with two grander formats issued in one hundred copies each. Oudry's full-page plates were embellished with borders and titles, and the flower painter Jean-Jacques Bachelier (1724-1806) was commissioned to design decorative tailpieces to fill in the spaces at the end of each fable. His ornamental, rustic designs were engraved on wood by Jean-Michel Papillon (1698-1776) and Nicolas Le Sueur (1691-1764). These decorations often serve to counterbalance the complexity of the engraved plates opposite and are sometimes allegorical in nature. In fact, P.P. Choffard issued a suite of metal-engraved copies of these tailpieces soon after their initial publication (ca. 1760)."

Though much of the attention to the work throughout the centuries has naturally been focused on the imaginative brilliance of Oudry's animal narratives, Gordon N. Ray has perceptively observed that "The appeal that La Fontaine made to Oudry was at least as much in the open-air settings of his Fables as in the doings of his animal actors. Indeed, it has been shown that Oudry led a campaign to replace conventional landscape painting with the picturesque rendering of country scenes based on direct observation. So it came about that Oudry's best designs are often those in which the presence of animals is subordinated, sometimes, as with the frogs of fable LXV or the crayfish of fable CCXXII, presenting creatures so tiny as to be barely noticeable. In the foreground are farmyards, roads, gardens, or meadows, in the background towns, rivers, valleys and hills, these last often of fantastic configuration.... Never before had the French countryside been so comprehensively presented. Indeed, one has to go to the albums of views that marked the emergence in the latter part of the century of what Ruskin called 'the landscape feeling' to find anything comparable in variety and abundance.... In summary, the illustrations offer a

world of their own, to which the reader may return again and again for delight and instruction. With such an embarassment of riches in the plates, it is not surprising that little attention has been paid to the varied and ingenious fleurons appearing at the end of each fable. These constitute almost the only significant series of wood engravings for the adornment of French books during the eighteenth century. In a concluding 'Explication,' indeed, the publisher notes that it was the difficulty of this unaccustomed process which led the artist, Bachelier, 'to place his allegories in the genre of flowers, where one knows that he excels.' Explanations are offered of several of the fleurons. Of that for fable LXXVI, the reader is informed: 'A snake, symbol of prudence, hidden under the flowers, forms the tailpiece — the image of the insinuating way in which moral lessons ought to be presented.'"

Exceptionally tall, this copy measures 479 x 330 mm. (18 7/8 x 13 inches), substantially larger than those at the Pierpont Morgan Library, Harvard and the National Gallery. The plate for fable CLXXII, "Le singe et le léopard" is in the second state, as is normal in the large-paper edition. Some rubbing and chipping at the extremities and hinges of the bindings, with small losses at head and feet of backstrips; intermittent unobtrusive dustiness and pale foxing, withal an excellent copy, bearing the engraved ex-libris of the Bibliothèque de Champy fils aîné in each volume.

Paris (Desaint & Saillant/ Durand), 1755-1759. $18,000.00

Ray 5; Cohen-de Ricci 548-550, supplement 280; Portalis 483-489; Girardin (1913); Rochambeau 86; Tchemerzine I 138ff.; Brunet III.753; Graesse IV.73; Guilmard p. 150; Cicognara 1125; Bland (1958) p. 209f.; Blumenthal, Artistic Art of the Printed Book 1455-1955 (New York, 1973), p. 29; Regency to Empire 41; Opperman, Hal: J.B. Oudry (Fort Worth, 1983), p. 146f.

122 **LA TORRE FARFAN, FERNANDO DE. Fiestas de S. Iglesia metropolitana y patriarcal de Sevilla.** (8), 343, (1)pp. Etched title and 20 etched plates hors texte (of which 2 portraits, 9 large folding, and 9 with emblems and devices, by and after Francisco de Herrera, Bartolomé Esteban Murillo, Juan de Carreño, Juan de Valdés Leal, Matias Arteaga, Luisa Morales and others). Lrg. 4to. Eighteenth-century sprinkled calf, gilt with ruled fillets and cornerpieces on the covers, the backstrip gilt in compartments.

The finest Spanish festival book of its century, "probably the finest example of Spanish baroque illustration" and "the best illustrated Iberian book, by all odds, contained in the Harvard Collection" (Hofer). The work contains the festivities connected with the canonization of Ferdinand III, thirteenth-century king of Castille and Leon, for which elaborate decorations were constructed by leading Sevillan artists, including Juan de Valdés Leal. The portrait of Ferdinand III was etched after Murillo, the title-page and allegorical portrait of Carlos II after Francisco Herrera. One of the emblem plates is signed by Lucas Valdés, 11 years old. "In Spanish books...representations of ecclesiastical decorations and stages have the character of visions of mystical jubilation. An example is Juan de Valdes Leal's wonderful illustration of the interior of the Cathedral at Seville, dated 1671. The triumphal arch, erected in honor of St. Ferdinand of Castile, rises like a glorious hymn into the Gothic arches. The vibrating line reveals religious ecstacy, and the transcendentalism of Gothic and Baroque meet" (Otto Benesch). Backstrip and hinges lightly rubbed; minor repairs to several folding plates, and several very slightly shaved at interior fold edges; an outstanding copy in unusually fresh and bright condition.

Sevilla (Viuda de Nicolàs Rodriguez), 1671. $20,000.00

Hofer 86; Palau 335597; Praz 3397; Vindel 2987; Benesch p. 47; cf. Garvey, Eleanor, "Francisco Herrera the Younger: A drawing for a Spanish festival book" ('Harvard Library Bulletin,' 1978), p. 28ff.

123 **LACERBA.** (Periodico quindicinale; Periodico settimanale. Fondata da Giovanni Papini e Ardegno Soffici.) Vol. I no. 1—Vol. III No. 22 (*sic*: No. 21), 1 gennaio 1913—22 maggio 1915 (all published), *lacking* Vol. III, no. 14 (April 1915). 296, 336, 168pp. Illus. Folio. Vols. I and III in dec. boards, 3/4 vellum; Vol. II in contemporary dec. boards (neatly mended at backstrip).

The cardinal Futurist periodical, founded by Papini and Soffici after their departure from "La Voce". Though never the official organ of the movement, and eventually, with the outbreak of War, a purely political newspaper, Lacerba was nonetheless the principal outlet for its critical and theoretical texts. In the course of its brief existence, Lacerba published no fewer than ten of the fundamental Futurist manifestos selected by Apollonio in his standard anthology, including four by Boccioni, two by Carrà, two by Marinetti, and one each by Soffici and Sant'Elia. Other contributors included Russolo, Pratella, Cangiullo, Apollinaire, Gourmont, Tavolato, Buzzi, Folgore and Ungaretti. The masthead designs, which assumed sledgehammer dimensions in January 1914, and then ran to boiling red on August 15th after the declaration of war, were devised by Soffici. Occasional light browning and

brittleness; a few issues with expert mends; generally an excellent set.
Firenze, 1913-1915. $5,000.00
Taylor p. 136; Falqui p. 37; Tisdall & Bozzolla 165-175; Bartolini, Sigfrido: Ardegno Soffici, l'opera incisa (1972), p. 318; Jentsch p. 317f.

124 Kruchenykh, Alexei E. **Poluzhiboi [Half-Alive]. Lithographs by MIKHAIL FEDOROVICH LARIONOV.** 17ff. Text and images entirely lithographed by hand, including 6 full-page plates and 8 large marginal illustrations. Lrg. 8vo. Front and back covers lithographed with additional illustrations by Larionov. No more than 480 copies were printed in all.
One of the famous illustrated books published by Kruchenykh in rapid succession early in 1913, together with 'Pomada' [Pomade], also illustrated by Larionov, and 'Pustynniki' [Hermits], with illustrations by Goncharova. "'Half-Alive,' with marvelously expressive drawings by Larionov, is a single narrative poem, similar to 'A Game in Hell' in its emphasis on the hellish" (Janecek). Compton, discussing the cover design, observes "It seems that Larionov did not arrive at rayism to the exclusion of other interests....Inside the book, figures are made of lines, rather than rays: on successive pages, a nude is subjected to progressive discontinuity into marks which finally become increasingly like those of Chinese calligraphy. The parts of the nude take on the disjointing of the single letters of each handwritten word as the visual image is progressively more broken. It is as though the artist is exploring the extent to which deformation can be taken if the brain is still allowed to 'read' a figure. Full-page figures are constructed with angry, calligraphic strokes to match the violence of the poem." A splendid copy.
Moscow (G.L. Kuz'min & S.D. Dolinskii), 1913. $12,000.00
Compton p. 102; Markov p. 43; Janecek p. 83; Getty 373

125 Radiguet, Raymond. **Les Pélican. Pièce en deux actes, illustré d'eaux-fortes par HENRI LAURENS.** (24)pp. 7 original etchings (including 1 on front wrapper; 2 full-page). Sm. folio. Original wraps. (slightly worn). One of 90 copies on Hollande van Gelder, signed in pen by Laurens and Radiguet in the justification, from the limited edition of 112 in all; the etchings printed by Delâtre.
Laurens' first livre d'artiste, with exquisitely droll cubist etchings of Radiguet's *ménage* Pélican: Pélican *père* smoking a cigar, his children Anselme and Hortense, and his mistress Mlle. Charmant the governess. Radiguet, who was to die shortly after the appearance of the book, at the age of twenty, had actually wanted the illustration entrusted to Juan Gris, and it took some tenacity on Kahnweiler's part to hold out for Laurens—a wise choice, as Chapon notes. Tiny hole at edge of title-page; a little light wear, otherwise a fine copy.
Paris (Éditions de la Galerie Simon), 1921. $12,500.00
Hugues 9; Bozo p. 181; Castleman p. 174; The Artist and the Book 156; Manet to Hockney 62; Skira 194; Rauch 125; Chapon p. 284; Stein 70; Siena 45; Basel 140

126 **LE CORBUSIER. Sammelband of 3 volumes by Le Corbusier from the "Collection l'Esprit Nouveau," with an historic presentation inscription by him on the flyleaf of the first volume to Josef Hoffmann, dated November 1928.** Contents as follows: [1] Une maison - un palais. "A la recherche d'une unité architecturale." [2] L'art décoratif d'aujourd'hui. [3] Almanach d'architecture moderne. (Collection de "l'Esprit Nouveau.") (2), 228, (2)pp.; v, (2), 218, (2)pp.; 199, (23)pp. Prof. illus. throughout. Stout 4to. Marbled boards, 3/4 cloth, leather label. The original wrappers of the three works are not present, eliminating dates and statements of tirages.
This remarkable association copy is formally inscribed "à Professeur Joseph Hoffmann/ premier de l'architecture/ à lire en souvenir de/ la bataille de Genève/ avec toute ma reconnaissance et mon respect/ Le Corbusier/ nov 1928." in blue ink on the flyleaf of the first work The 'Battle of Geneva' to which he refers is one of the most notorious episodes in the history of modern architecture: the 1927 competition for the palace of the League of Nations, a prize which was denied Le Corbusier on a technicality, and awarded instead to a mediocre pastiche of his own designs. The loss of the commission was perhaps the worst setback of Le Corbusier's career, but the surrounding furor so significant that it placed him on a new footing on the international stage of modern architecture, and led to the creation of CIAM in 1928. Josef Hoffmann, a member of the jury, was one of Le Corbusier's leading supporters, and a central figure in the proceedings. The book which Le Corbusier has inscribed to him, "Une maison - un palais," is largely an account of this debacle, and Hoffmann's respectful tribute to Le Corbusier's work, quoted in the text, is reciprocated there in kind. "La personnalité de M. Joseph Hoffmann, de Vienne, est à la base de toute l'évolution architecturale contemporaine...."
Paris (Editions G. Crès et Cie.) [1928, 1925, 1927]. $3,000.00
Sharp p. 70

127 **LE CORBUSIER. Oeuvre plastique.** Peintures et dessins, architecture. Avant-propos par Jean Badovici. (L'Architecture Vivante.) (26)pp., 44 plates (including 4 original color lithographs by Le Corbusier and 4 collotypes, of which 5 heightened in color pochoir). Numerous line-drawn illus. in text. 4to. Portfolio (dec. boards, 1/4 cloth; ties). Text fascicle and loose plates, as issued. The first monograph focusing on Le Corbusier's paintings and graphic work, with an essay by him, "Peinture," at the outset. A little wear to the portfolio.
Paris (Éditions Albert Morancé), 1938. $2,500.00
Brady I:A-30; Sharp p. 72

128 **LEEMANS, CONRADE. Aegyptische Monumenten van het nederlandsche Museum van Oudheden te Leyden.** Monumenten behoorende tot de godsdienst, en de openlijke of afzonderlijke eerdienst. (Description raisonnée, A, B, C.) Uitgegeven op last der hooge regering. Letterpress title, 40 lithographic plates with hundreds of figs. (4 plates with hand-coloring, 2 plates folding). Folio. Contemporary speckled boards, 1/4 calf, the covers mounted with the original pink wrappers (rubbed), the front cover with a large view of the Egyptian installation at the Museum, and the back with information about this and other publications. The complete work appeared in 20 fascicles, up to 1861, in French and Dutch, in editions both with and without text. This section, corresponding to fascicles IV-VII, and complete in itself, also appeared in French as "Monuments de la religion et du culte public et privé." Lithographs by Hooiberg. Unobtrusive small waterstain at top corner; boards rubbed at edges.
Leyden (Het Museum van Oudheden/ H.W. Hazenberg & Comp.), 1842-1845. $1,500.00
Vinet 1862; Graesse IV.140; Ibrahim-Hilmy I.363

129 **(LÉGER) Cendrars, Blaise. La fin du monde,** filmée par l'ange N.-D. Roman. Compositions en couleurs par Fernand Léger. (58)pp. 22 colored pochoir compositions and ornaments by Léger. Lrg. 4to. Orig. dec. wraps. One of 1200 copies on vélin Lafuma, of a limited edition of 1225 copies (many of which are thought to have been lost or destroyed due to difficulties with the pochoir printing). Léger's most brilliant venture in book illustration, inspired by the anarchic, Americanized cosmology of Cendrars' scenario. A fine fresh copy.
Paris (Editions de la Sirène), 1919. $5,500.00
Saphire p. 299; Castleman p. 170; Manet to Hockney 54; The Cubist Print 77; Skira 97; Reynolds p. 24; Lilly 10; Villa Stuck 65; Wheeler p. 105

130 Guiette, Robert. **Mort de fantôme. Avec un dessin de FERNAND LÉGER.** (Collection "Repères." 24.) (18)pp. Frontispiece design by Léger. Sm. 4to. Yellow wraps. Glassine d.j. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. A fine copy.
Paris (Éditions G.L.M.), 1937. $600.00
G.L.M. 160

131 **LEMIEUX, ANNETTE. Memoirs of a Survivor.** (6)ff., 20 photographic plates, printed on rectos only (10 folding). Sm. folio. Cloth, 1/4 morocco; with matching portfolio for the signed print, and matching clamshell box for the two (silk doublures). Deluxe edition of 70 copies: one of 50 copies signed, numbered and dated by the artist, with an original toned gelatin silver print photograph, also signed, numbered and dated on the verso by the artist.
New York (ZG Publications/ Brooke Alexander), 1989. $1,500.00

132 **LENORMANT, CHARLES. Musée des Antiquités Égyptiennes,** ou Recueil des monuments égyptiens, architecture, statuaire, glyptique et peinture, accompagné d'un texte explicatif. ii, 75, (1)pp., 39 engraved plates. Numerous text illus. Lrg. folio. Marbled boards, 1/4 leather (head of spine missing). Internally a very fine copy.
Paris (Leleux), 1841. $6,500.00

133 **LEONI, OTTAVIO. Ritratti di alcuni pittori del secolo XVII.** Disegnati, ed intagliati in rame dal Cavaliere Ottavio Lioni. Con le vite de' medesimi tratte da varj autori, accresciute d'annotazioni, si è aggiunta la vita di Carlo Maratti scritte da Gio. Pietro Bellori fin all'anno 1689 e terminata da altri, non più stampata: e un discorso del medesimo sopra un quadro della Dafne dello stesso Maratti, dipinto per il Re Cristianissimo.... (8), 272pp., 12 portrait plates (etchings with engraving), of which 11 by Leoni and 1 unassigned. Engraved culs-de-lampe, lettrines. 4to. Old vellum over boards.

The lives of a dozen seicentisti active in Rome: Bernini, Maratta, Guercino, Baglione, Vouet, the Cavaliere d'Arpino, Cristoforo Roincalli, Antonio Tempesta, Marcello Provenzale, Tomasso Salini. Leoni himself, and his father Lodovico. This is the first publication of Bellori's life of Maratta, which the author had carried up to the year 1695, a year before his own death, and which was completed "by others." The rest of the texts are drawn from (and properly credited to) Baglione, Malvasia, Baldinucci and Bellori, except for the life of Vouet, the one real novelty here, which is by the editor, Fausto Amidei. Leoni's portraits are quite beautiful, highly accomplished in technique and full of psychological penetration. All are present in first states. A trace of light foxing, very small loss at the blank bottom corner of one plate; a very nice copy.
Roma (Fausto Amidei), 1731. $3,500.00
Schlosser p. 473; Cicognara 2304; Brunet III.1092; Graesse IV.219

134 **SOL LEWITT Books 1966-1990.** (64)pp. Prof. illus. (partly in color). Lrg. sq. 4to. Wraps. Portfolio (folding black boards, with black cloth hinges). Deluxe edition, accompanied by a portfolio of 3 original color etchings, each signed and numbered 15/20 in pencil.
Frankfurt/ Köln (Portikus/ Walther König), 1990. $2,500.00

135 **(LIECHTENSTEIN COLLECTION)** Fanti, Vincenzo. Descrizzione completa di tutto ciò che trovarsi nella galleria di pittura e scultura di Sua Altezza Giuseppe Wenceslao del S.R.I. Principe Regnante della casa di Lichtenstein.... Dove chiara apparisce tanto la spiegazione de' pensieri di tutti gli autori, quanto il pregio delle storie, e delle favole che ne' quadri si trovano espresse unitamente al compendio delle vite degl'istessi pittori. (6), 107, (1), 144, (16)pp. 6 fine engraved decorations by Schmutzer after Fanti (1 full-page frontispiece to Part II, and 5 culs-de-lampe). 4to. Very fine German (?) contemporary russet leather, heavily gilt at spine (slightly chafed at head and foot). A.e.g.
First edition; a second edition, in French, was issued by the same publisher in 1780. Part II of the work is a compendium of biographical notices of the artists represented in the collection; this is sometimes encountered as a separate work, which is probably a later issue of the original sheets by the publishers, without change in date. Fanti, a portrait painter, succeeded his father Ercole Gaetano Fanti, as keeper of the Liechtenstein gallery. The work is finely printed, with exceedingly fine engraved decorations. A superb copy, with an eighteenth-century engraved armorial ex-libris, and the book plate of Theodor von Karajan.
Vienna (Giovanni Tommaso de Trattnern), 1767. $4,000.00
Schlosser p. 497; Cicognara 3389; cf. Borroni II.567 (citing 1780 edn.)

136 **(LISSITZKY) Arkin, David (editor). Arkhitektura sovremennogo zapada**: Le Korbiuz'e, Bruno Taut, V. Gropius, I.P. Aud, Frank Reit, L. G'ilberseimer, i drugie. [Modern Western Architecture. Le Corbusier, Bruno Taut, Walter Gropius, J.J.P. Oud, Frank Lloyd Wright, Ludwig Hilbersheimer, and others.] 185, (3)pp. Prof. illus. 4to. Publisher's cloth. D.j. The layout, cover, and photomontage dust jacket are all designed by El Lissitzky, as are six photomontage illustrations within the text, introducing the sections on Le Corbusier, Oud, Wright, Gropius, Richard Neutra and city planning. The Lissitzky dust jacket is slightly rubbed, with a few discreet mends on the verso, but nonetheless in nice condition.
Moskva (Izogiz), 1932. $1,000.00
Nisbet 1932/4 (with illus.); Lissitzky/Küppers 1980, pl. 168; Getty 24; cf. Senkevitch 128, 280

137 **LONDON. New Burlington Galleries. The International Surrealist Exhibition.** June-July 1936. Catalogue. Preface by André Breton (translated by David Gascoyne). Introduction by Herbert Read. 31, (1)pp. Sm. 4to. Wraps., with steel-engraved collage illus. by Max Ernst. A remarkable copy of this epochal catalogue, inscribed "exemplaire de Pierre Loeb" on the title-page and below that **signed in red, green, blue and black inks by some of the most famous participants and members of the "London Bulletin" set**: André Breton, Jacqueline Breton, Roland Penrose, Hans Arp (in pencil), E.L.T. Mesens, Sheila Legge (noted for her apparition in Trafalgar Square, masked in roses, flocked by pigeons, on the opening day), David Gascoyne, Humphrey Jennings and George Reavey. Loeb, the proprietor of the Galerie Pierre in Paris, was one of the prime movers in the Surrealist art world. Front cover very lightly soiled, otherwise fine.
London, 1936. $2,250.00
Sheringham Ac274; Ades p. 347ff., no. 14.55; Rubin p. 412; Reynolds p. 54; Cf. "L'aventure de Pierre Loeb: La Galerie Pierre, Paris 1924-1964" (Musée d'Art Moderne de la Ville de Paris, 1979)

138 **LUCA, GHERASIM. Inventatorul Iubirii.** Urmat de Parcurg Imposibilul si de Moartea Moarta. 116, (4)pp. 10 full-page halftone plates in text. Lrg. 8vo. Wraps. One of 500 numbered copies on Vergé-chamois, from the limited edition of 520 in all. Luca's illustrations—five grid compositions of photographic fragments, and five photographs of his sometimes Giacometti-influenced wire sculptures—show him to be an advanced and interesting artist, as well as littérateur.
Bucuresti (Editura Negatia Negatiei), 1945. $2,500.00
Ilk K459, illus. p. 104

139 Lévis-Mano, Guy. **Négatif. Avec une photographie de MAN RAY.** (Collection "Repères." 7.) (16)pp. Halftone photographic frontispiece by Man Ray. Sm. 4to. Orange wraps. Glassine d.j. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. A fine copy.
Paris (Éditions G.L.M.), 1936. $2,500.00
G.L.M. 86

140 Pana, Sasa. **Muntii noaptea nelinistea. Poeme. MAN RAY: desen**. 47, (1)pp. Line-drawn frontis. by Man Ray. Sm. 4to. Wraps. One of 180 numbered copies, from the limited edition of 199. Internal inscription, dated Bucharest 1940.
[Bucharest] (Editura UNU), 1939/1940. $2,500.00
Ilk K494, illus. p. 102

141 Paris. École Nationale des Beaux-Arts. **Exposition des oeuvres de ÉDOUARD MANET.** Janvier 1884. Préface de Émile Zola. 72pp. Sm. 8vo. Marbled boards, 1/4 cloth. The great exhibition included 116 paintings ("Olympia," "The Balcony," and "The Bar at the Folie-Bergère," unsold at the time of the artist's death, were lent by his widow), as well as watercolors, pastels, prints and drawings. Zola's lengthy preface names Manet as the great successor to Ingres, Delacroix and Courbet, though not without a few slighting references to his technique. Appended at the end is Antonin Proust's touching eulogy to the artist, originally delivered at his grave in the cemetary in Passy. A fine copy. Rare.
Paris, 1884. $400.00

142 Zola, Emile. **ED. MANET.** Étude biographique et critique, accompagnée d'un portrait d'Ed. Manet par Bracquemond et d'une eau-forte d'Ed. Manet d'après Olympia. 48pp. 2 original etchings hors texte, by Manet ("Olympia") and Félix Bracquemond (portrait of Manet). Sm. 4to. Orig. printed wraps. (neatly removed from a binding).
"One of the features of Manet's portrait of Emile Zola painted for the Salon of 1868 [Paris, Musée d'Orsay] is a superb still life composed of books, pamphlets, the writer's quill pen and inkpot, and his pipe, scattered over his work table. Among the profusion of objects is a blue, paper-covered pamphlet that bears the artist's name and serves as the painting's signature. This is the pamphlet that was published for Manet and Zola by Dentu on the occasion of Manet's major one-man exhibition in May 1867. It consists of a re-edition of Zola's January 1 article in the 'Revue du XIXe Siècle,' a frontispiece portrait of Manet etched by Bracquemond, and Manet's little etching after his painting 'Olympia' opposite Zola's famous analysis of the painting. Zola had suggested the idea of putting the brochure on sale at Manet's exhibition, held in a pavilion built at the artist's expense off the avenue de l'Alma.... Printed in an edition of 600 impressions for this pamphlet, this reproduction of the painting Zola considered the artist's 'chef-d'oeuvre' is a proof of their friendship and their joint efforts for the success of Manet's exhibition. The price and the number sold are unknown, but it is likely that the illustrated pamphlet was appreciated only by the 'devotees and people of refined taste' referred to in Babou's review" (Juliet Wilson Bareau, in the Metropolitan Museum catalogue). Intermittent light foxing, not affecting the prints; a clean and crisp example.
Paris (E. Dentu), 1867. $4,500.00
Moreau-Nelaton 17; Guérin 39; Harris 53; New York, The Metropolitan Museum of Art: Manet, 1832-1883 (1983), cat no. 69 (illus. 69 and figs. a-b).

143 Eckardt, A. Simon von. **Web-Muster entworfen von FRANZ MARC.** Für den Plesssmannschen Handwebstuhl. (6)pp., 5 plates with 13 designs by Marc in red and black, on a background of blue graph. 1 wood-engraved fig. in text. Dec. self-wraps., the front cover with title and designs in the same manner as the plates, in red, black and

blue. Contents loose, as issued. Notwithstanding Lothar Lang's remark that "There are no books with illustrations by Marc," there is in fact this rare little portfolio, with its elaborate decorative cover and 5 color plates by Marc, weaving patterns with charming geometricized designs of animals and people. On the cover (where the title and other text is set out in a woven pattern consistent with the illustrations), a stork, a deer and two cats; within, a fox kit, bear, two rabbits, salamander, horse, two squirrels, goat, two men with swords and shields, and a gaily dancing couple. The style is unmistakably Marc's, and quite lovely. A fine, fresh copy.
München (Münchener Lehrmittelhandlung Wilhelm Plessmann) [1909?]. $1,750.00
Rifkind bibliography p. 172

144 **MARCHI, VIRGILIO. Architettura futurista.** 102, (2)pp. 27 line-drawn illus. (11 hors texte). Lrg. 8vo. Dec. wraps., with an illustration by Marchi. Uncut. "Recalling Antonio di Sant'Elia's theories, Marchi argued for an architecture of dynamism, inspired by the forces of new technology.... His sketches show why so little of his work was built. Most are highly visionary and fantastic renderings of buildings and cityscapes, expressing his belief in architecture as the manifestation of the creator's state of mind.... From the late 1920s to his death, he worked mostly on set designs for theater and cinema, often highly Expressionist vehicles for unrealized architectural ideas. Those for whom he produced designs include Guido Salvini, Roberto Rossellini, Vittorio de Sica, and also Pirandello, who once described Marchi as 'the marvelous builder of my dreams'" (Gerald D. Silk, in Placzek). Covers lightly foxed.
Foligno (Franco Campitelli), 1924. $1,000.00
Placzek III.101

145 **(MARCOUSSIS) Tzara, Tristan. Indicateur des chemins de coeur.** Eaux-fortes de Louis Marcoussis. (46)pp., 3 original etchings. 4to. Printed wraps. Glassine d.j. Uncut. One of 86 copies on vélin d'Arches from the limited edition of 106 copies in all. Marcoussis' first etched illustrations. "The theme of a surreal voyage along the 'paths of the heart' is suggested by images of ropes, waves and shells interspersed with vibrating passages of graphic abstraction" ("The Cubist Print"). A fine copy, unopened.
Paris (Jeanne Bucher), 1928. $8,500.00
Berggruen 8; Gershman p. 44; Manet to Hockney 82; Chapon p. 143f.; Skira 232; Strachan p. 60; Wheeler p. 107; Siena 59; Cubist Print p. 43; Cubist Prints Cubist Books 84

146 **Tu Fu, Kenneth Rexroth, BRICE MARDEN.** [Thirty-six poems by Tu Fu translated by Kenneth Rexroth, with twenty-five etchings by Brice Marden.] (70)pp., 25 duotone plates. 4to. Cloth. Slipcase. Special edition, limited to 140 copies, with an original etching with aquatint by Brice Marden bound in as frontispiece, signed and numbered in pencil by the artist. Text in letterpress on Arches Cover and Superfine papers. Poems by the eighth-century Chinese poet Tu Fu, accompanied by reproductions of Marden's "Etchings to Rexroth," a portfolio of original prints published by Peter Blum in 1986. Two additional texts appear here for the first time, one by Bradford Morrow on Tu Fu and Rexroth, and another by John Yau on Brice Marden. Introduction by Peter Blum.
New York (Peter Blum Edition), 1987. $2,500.00

147 **MARIETTE, AUGUSTE. Album du Musée de Boulaq**, comprenant quarante planches photographiés par MM. Délié et Béchard, avec un texte explicatif. (3), 41 ff. text, 40 original albumen prints by Hippolyte Délié and Henri Béchard, mounted on heavy boards. Lrg. folio. Publisher's buckram gilt, 1/4 leather. Backstrip partly detached.
Cairo (Mourès & Cie.), 1871. $6,000.00

148 **MARINETTI, F.T. Futuristische Dichtungen.** Autorisierte Übertragungen von Else Hadwiger, mit einführenden Worten von Rudolf Kurtz und einem Titelporträt vom Futuristen Carrà. 15, (1)pp. Cover drawing by Carrà. Self-wraps., stitched, as issued. Printed on oat-colored wove paper. Uncut. An early manifestation of the arrival of Futurism in Berlin. 1912 also saw the publication of several Futurist manifestos by Der Sturm, and the opening there of the landmark travelling exhibition of Futurism, which had been launched earlier in the year in Paris, at Bernheim-Jeune. A fine copy.
Berlin-Wilmersdorf (A.R. Meyer), n.d. [1912]. $650.00
Hultén p. 427; Salaris p. 46

149 **MARINETTI, F.T. & TATO [Sansone, Guglielmo]. "La fotografia futurista.** Manifesto. 11 aprile 1930." (In: "Il futurismo. Rivista sintetica illustrata. Direttore: F.T. Marinetti.) (N. 22, 11 gennaio 1931.) (4)pp. (single sheet, folding). 6 halftone illustrations of photographs by Tato. 4to. Self-wraps. Following the manifesto (p. 2ff.) is a 3-page section of critical and press commentary, by Mussolini, Paul Fort, Ivan Goll, Gustave Kahn, Fernand Divoire, Ezra Pound, Lunacharski, and others. The leaflet was published on the occasion of the Futurist exhibition at the 1° Concorso Fotografico Nazionale at the Villa Borghese, Rome. Tato's photographs, comic and parasurrealist tableaux of homemade toys, are called by Lista "i primi exempi di una fotografia di 'mimetismo d'oggetti.'" Rare.
Roma (Direzione del Movimento Futurista), 1931. $500.00
Salaris p. 91

150 **MARLIANI, BARTOLOMEO. Urbis Romae topographia.** (12), 122, (2)pp. (mispaginated). 23 woodcut illus. (including double-page map of Rome by Palatino [Frutaz 12]); 5 woodcut initials; large allegorical printer's device (Pegasus) on the colophon leaf. Sm. folio. Fine modern full tobacco-brown morocco, blind-tooled and gilt, the spine in 4 compartments.
The first illustrated edition, with revised text of Marliani's important guide to Rome, first printed in octavo by Antonio Blado at Rome in 1534 (the second edition, published the same year in Lyon, carried a dedication by Rabelais). This copy is in the first issue, without ornamentation on the title. Throughout the work, the woodcuts are of outstanding interest, including a detailed full-page illustration of the Laocoon and depictions of classical statues of Romulus and Remus, Hercules, and other subjects; renderings of the Parthenon, Arch of Septimius Severus, Pyramid of Caius Cestius, and other monuments; and many plans and schematic drawings of notable antiquities. The double-page map of Rome was drawn by the great Renaissance calligrapher Giovanni Battista Palatino. The typographical design of the book, and integration of the cuts with text, is strikingly vigorous and refined in its details, such as the exceptional lettrines. Expert mends to marginal losses on the last 3 leaves; intermittent light soiling; a fine copy, with numerous annotations in the margins and map in a fine contemporary humanist script.
Romae (Valerio & Luigi Dorico), 1544. $6,000.00
Rossetti G-308; Schudt 605; Borroni II.7923.3; Mortimer Italian 284; Cicognara 3778; Schlosser p. 601; Fowler 189; Berlin 1831; Fossati Bellani 903; Olschki 17512; Brunet III.1437f.; Adams M611

151 **MARRINI, ORAZIO. Serie di ritratti di celebri pittori dipinti di propria mano.** In seguito a quella già pubblicata del Museo Fiorentino esistente appresso l'abate Antonio Pazzi. Con brevi notizie intorno a medesimi. (Serie di Ritratti Originali d'Eccellenti Pittori. Volume I, Parte I.) (2), iv, lviiii pp., 25 engraved plates by Antonio Pazzi after artists' self-portraits. Title-page vignette and cul-de-lampe after Campiglia, lettrines (Pazzi). Folio. Fine contemporary full vellum over boards, gilt.This is the first of two supplement volumes constituting the final section of the "Museum Florentinum" published by Antonio Francesco Gori and others between 1731 and 1766, in a total of 12 folio volumes. Among the artists' self-portraits in this part are those of Perino del Vaga, Cavaliere d'Arpino, Lionello Spada, Bronzino, Matteo Rosselli, Furini, Rosa, and Luca Giordano. A handsome copy.
Firenze (Stamperia Moückiana), 1764. $7,500.00
Cicognara 3417; Schlosser p. 588; Brunet II.1670; Graesse III.120

152 **MARX, ROGER. Études sur l'école française.** (4), 86pp., 39 plates hors texte, including original etchings by J.-F. Millet ("Femme donnant à manger à son enfant,"), C.-F. Daubigny (Soleil couchant"), J.B.C. Corot ("Souvenir de Toscane"), F. Bracquemond (2 after Ingres and Delacroix), H. Guérard, et al. 1 original lithograph by T. Chassériau ("Apollon et Daphné"), and numerous other reproductive prints, heliogravures, etc. 4to. Original wraps. Glassine d.j. (slightly chipped). A number of the prints are in later states, having appeared intermediately in the "Gazette des Beaux-Arts." Presentation copy inscribed by Roger Marx on the half-title. A little pale foxing; a fine copy. Rare.
Paris (Gazette des Beaux-Arts), 1903. $3,200.00

153 Limbour, Georges. **Soleils bas. Poèmes illustrés d'eaux-fortes par ANDRÉ MASSON.** (12)pp., 4 original drypoint etchings by Masson (including 1 on front cover). 4to. Wraps. (with etching by Masson). One of 90 numbered copies on uncut vergé d'Arches, from the limited edition of 112 in all, signed in pen by Masson and Limbour in the justification.

Limbour's first book, and Masson's first prints, as well as his first illustrated book. "Masson's initial printmaking was for book illustration, but of a decidedly different nature, being surrealist, than book illustration by other artists of the time. The etchings for Limbour's 'Soleils bas' were reflections of Masson's bent at the moment—dead birds, flames, underground (psychological) enclosures, tombs, in short, all those symbols of isolation and individual struggle, if they can be so interpreted, which Masson sought to express in those first years of surrealism. That such images had no literal relation to Limbour's poems was the whole point of the collaboration: Limbour's poems were expressed in typography, Masson's images in intaglio, and the two elements together were joined in that spiritual harmony which two young artists wished to express in what in effect was hardly the conventional illustrated book" (Saphire: André Masson, The Complete Graphic Work). A superb copy, virtually mint in the original glassine, from the library of Albert Skira (though not marked as such).

Paris (Editions de la Galerie Simon), 1924. $6,500.00

Saphire: André Masson, The Illustrated Books, 1; Saphire: André Masson, The Complete Graphic Work 1-4; Rubin/Lanchner III.75; Hugues 16; Pompidou Kahnweiler p. 184; Gershman p. 29; Castleman p. 178; Chapon pp. 113f., 284; Skira 235; Rauch 129; Wheeler p. 107; Strachan p. 52

154 Leiris, Michel & **MASSON, ANDRÉ. Simulacre.** Poèmes et lithographies. (18)pp., 7 original lithographs by Masson (including 1 on front cover). 4to. Wraps., with front cover lithograph by Masson. One of 90 numbered copies on uncut vergé d'Arches from the limited edition of 112 in all, signed in pen by Masson and Leiris in the justification.

The first published work of Michel Leiris, 'Simulacre' was Masson's second illustrated book, and included his first lithographs. "Leiris had many literary collaborations with Masson and was a great defender of his friend's work. By 1925 he was an accepted surrealist poet, with the first entries of his 'glossary' appearing in 'La révolution surréaliste'.... 'Simulacre' was long rumored to have been a jointly 'automatic' work by both poet and painter, epitomizing a surrealist ideal, with both Masson and Leiris sharing mutual subconscious impulses. While undoubtedly there was some of that element present between two close friends, and while some poems and illustrations were achieved while the two were in the same room, Leiris stated that it was often more conventional—he wrote his poems, and Masson made his automatic lithographs separately. A proof of this lies in Masson's habit of making preparatory drawings for his prints, at least two of which exist for 'Simulacre' " (Saphire: André Masson, The Illustrated Books). A very fine copy in the original glassine.

Paris (Editions de la Galerie Simon), 1925. $6,500.00

Saphire: André Masson, The Illustrated Books, 2; Saphire: André Masson, The Complete Graphic Work 5-11; Rubin/Lanchner III.77; Hugues 18; Pompidou Kahnweiler p. 184; Gershman p. 27; The Artist and the Book 191; Manet to Hockney 74; Chapon p. 285; Skira 236; Rauch 130; Wheeler p. 107; Winterthur 117; Reynolds p. 59; Hubert p. 34ff.; Andel 138

155 Desnos, Robert. **C'est les bottes de 7 lieues. Cette phrase "Je me vois." Illustré d'eaux-fortes d'ANDRÉ MASSON.** (18)pp., 4 original drypoint etchings by Masson. Sm. folio. Printed wraps. One of 90 numbered copies on uncut vergé d'Arches from the limited edition of 112 in all, signed in pen by Masson and Desnos in the justification.

Masson's third illustrated book. "These are Masson's first 'automatic' etchings, done with as much fluidity as the lithographs for 'Simulacre' which were in a medium corresponding more closely to drawing on paper. Unlike the illustrations for Masson's first two books, these tend to be matched more closely to the subject of the poems. The use of bistre ink reflects the first use of Masson's desire to introduce coloration into his printmaking" (Saphire: André Masson, The Complete Graphic Work). A superb copy, virtually mint in the original glassine, from the library of Albert Skira (though not marked as such).

Paris (Editions de la Galerie Simon), 1926. $8,000.00

Saphire: Andé Masson, The Illustrated Books, 3; Saphire: André Masson, The Complete Graphic Work 12-15; Rubin/Lanchner III.78 Hugues 22; Hugues 22; Gershman p. 16; Pompidou Kahnweiler p. 186; Chapon p. 285; Skira 237; Rauch 131; Wheeler p. 107; Winterthur 118; Andel 139

156 Jouhandeau, Marcel. **Ximinès Malinjoude. Illustré d'eaux-fortes par ANDRÉ MASSON.** (60)pp., 6 original drypoint etchings by Masson. Wraps. One of 90 numbered copies on uncut vergé d'Arches from the limited edition of 112 in all, signed in lavender ink by Masson and Jouhandeau in the justification.

Masson's fourth illustrated book. "Illustrating a novel rather than a thin book of poetry was unusual at this point in Masson's artistic milieu, although he had provided three portraits for the serialized version of Aragon's 'Le paysan de Paris.' For Jouhandeau his illustrations are a curious but brilliant compromise between figuration, following the novel's plot, and automatic compositions which reflect much of his work in 1927 in sand painting. Since these etchings came at the same time, there is always the possibility that they influenced his style of 1927 rather than the opposite" (Saphire: André Masson, The Illustrated Books).
A superb copy, unopened, in the original glassine, with a presentation inscription by Marcel Jouhandeau on the first blank leaf, in lavender ink: "La volupté aussi bien, si elle est sans faute, fait allusion à des mystères qui la dépassent. M.J." From the library of Albert Skira (though not marked as such).
Paris (Editions de la Galerie Simon), 1927. $6,000.00
Saphire: André Masson, The Illustrated Books, 4; Saphire: André Masson, The Complete Graphic Work, 16-21; Rubin/Lanchner III.80; Hugues 24; Pompidou Kahnweiler p. 186; Chapon p. 285; Skira 238; Winterthur 119

157 **(MASSON, ANDRÉ) [Aragon, Louis]. Le con d'Irène.** 85, (3)pp., 5 original etchings by Masson. 4to. Wraps. Slipcase (boards, cracked). One of 125 copies on uncut vergé d'Arches from the limited edition of 150 in all. None of the participants—Aragon, Masson, or the publisher—are identified in this clandestine volume.
"By 1928, the classic period of Masson's automatic drawing had ended, for reasons probably having more to do with his relations with Breton and surrealism than with anything else. At this point too, perhaps because four or more shelves of unsold books were enough, Kahnweiler ceased to do a yearly publication. The gap was filled by Pascal Pia who published the first of the two erotic books illustrated by Masson: 'Le con d'Irène.' Masson's etchings were less literal than those of its publishing sequel, Georges Bataille's 'Histoire de l'oeil,' for which Bataille requested fairly obvious illustrations, but it followed Aragon's text to the point where Masson wrote the lines he was interpreting, albeit freely, under the illustration.... Although today 'Le con d'Irène' and its companion piece, 'L'histoire de l'oeil' are no longer contraband, they are still suspect and thus their creators remain, by habit, shadowy...." (Saphire: André Masson, The Complete Graphic Work).
Association copy, with the neat ownership inscription of Marco Ristic on the front flyleaf, dated 21.2.1929. Ristic is a figure of considerable interest, perhaps the leading figure in Slovenian Surrealism; poet, critic and editor, he was a friend and active correspondent of André Breton (for an extensive vita, see Biro/Passeron). One section slightly shaken; a fine copy.
Paris [René Bonnel, 1928]. $7,000.00
Saphire: André Masson, The Illustrated Books, 5; Saphire: André Masson, The Complete Graphic Work 22-26; Rubin/Lanchner III.81; Gershman p. 2

158 Leiris, Michel. **Tauromachies. Avec un dessin de ANDRÉ MASSON.** (Collection "Repères." 23.) (16)pp. Frontispiece design by Masson. Sm. 4to. Yellow wraps. Glassine d.j. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum blanc, and signed and numbered in pen by Guy Lévis-Mano in the justification. A fine copy.
Paris (Éditions G.L.M.), 1937. $500.00
G.L.M. 159

159 **(MATISSE) Reverdy, Pierre. Les jockeys camouflés**. Trois poèmes agrémentés de cinq dessins inédits de Henri Matisse. (40)pp. 5 full-page reproductions of ink drawings hors texte. Text printed in green, orange and blue. 4to. Printed wraps. Glassine d.j. Fitted quarter-calf slipcase and chemise. One of 300 numbered copies on uncut vergé d'Arches, from the limited edition of 343 in all.
"Les jockeys camouflés" has sometimes been called Matisse's first illustrated book, a claim which is not strictly true, as it incorporates drawings made, in a few cases, years before, between 1903 and 1917. Nonetheless, it is the first book to contain a multitude of images by him integrated in this fashion. Two editions of it were printed, both in 1918. This one, the first, has the text beautifully set in three colors, rather like Blaise Cendrars' and Fernand Léger's 'J'ai tué,' also published by François Bernouard in this year. Reverdy, who had not authorized this typographical caprice and was infuriated by it, forced Bernouard to issue a second version, in black-and-white. A few small spots on front cover; a copy, fresh and crisp, from the library of Albert Skira (though not marked as such).
Paris (La Belle Édition), 1918. $3,500.00
Duthuit 41; Nice 55; Skira 255; Chapon pp. 140,142

160 **LE MÉCANICIEN MODERNE.** Par un Comité d'Ingénieurs spécialistes. 2 vols. 475, (1)pp., 8 composite color lithographic plates, with more than 120 separate overlay flaps, each intricately die-cut and printed in color on both sides. 488 wood-engraved figs. in text. Folio. Publisher's dec. cloth gilt (light wear).
This astounding tour-de-force of mechanical illustration features finely colored lithographic plates of engines and motors—including those for automobiles and locomotives—mounted with as many as 23 printed overlays each. Assembled with indescribable finickiness, these composite plates make it possible to clarify the relative positions of hundreds of different mechanical parts: cogs, wheels, pipes, levers, rotors, and so on. The die-cut flaps and folding panels, all printed in color on both sides, and identified by number, range in size from nearly the complete height of the volume to an eighth of an inch, most of them intricately cut to extremely complicated contours. The abstract beauty and whimsical complexity of these forms, a decade before Picabia, cannot have been entirely lost on even the most hardboiled repairman. There are 10 principal sections: Voiture automobile; Chaudière à vapeur; Machine à vapeur; La Dynamo; Moteurs à courant triphasé; La Locomotive; Les Freins continus; Les Moteurs à gaz et à pétrole Diesel; Les Moteurs à gaz et à pétrole Otto; Le Moteur à gaz et à pétrole Vertical. The bindings are very lightly soiled; internally the work is in superb condition, with only 2 very small tape repairs to fragile sections of the flaps.
Paris (Librairie Commerciale), n.d. [1906?]. $3,500.00

161 **(MEDICI COLLECTIONS) A series of engraved plates of paintings in the Medici family collections under Ferdinando de' Medici, Grand Duke of Tuscany.** Fine and elaborate double-page allegorical dedication portrait of Cosimo III de' Medici, signed "F. Antonio Lorenzini" (Giovanni Antonio, known as Fra Antonio, Lorenzini), executed in roulette technique; and 147 hinged engraved plates (of which 91 double-page, 1 double-page folding, and 10 triple-page folding), all signed by the designer "Fran. Petrucci del.", and by the engravers Lorenzini, Cosimo Mogalli, Theodor Verkruys, and Giovanni Domenico Picchianti. Massive folio. 18th-century English full mottled calf gilt, the spine in 8 compartments (hinges cracked, extremities somewhat rubbed and chipped).
The fine frontispiece portrait depicts Cosimo III de' Medici (1663-1713), but this project was the work of his son, Ferdinando de' Medici, Grand Duke of Tuscany (1663-1713), "the last great personality of the Medici family, [who] inherited the taste and spirit of his great-uncle, Cardinal Leopoldo de' Medici. His enlightened patronage made Florence once again an artistic centre, and encouraged by the development of the lighter, more vivid and painterly style of the 18th century.... Ferdinando planned to have a large part of his collection engraved, under the direction of Foggini, and about 150 engravings were completed. Francesco Petrucci and Carlo Sacconi (fl. 1697-1747) made most of the drawings; the engravers were Giovanni Antonio Lorenzini (1665-1740), Cosimo Mogalli, Giovanni Domenico Picchianti and Theodor Verkruys (d. 1739)" (Maria Letizia Strocchi, in The Dictionary of Art). This would appear to be a complete series of the engravings. Intermittent old mends, but in general very fine.
N.p. [Florence] n.d. $8,500.00
The Dictionary of Art 21.30

162 [Mazière] de Monville [Sim. Phil.]. **La vie de PIERRE MIGNARD, Premier Peintre du Roy.** Avec le poëme de Molière sur les peintures du Val-de-Grave. Et deux dialogues de M. de Fénelon, archevêque de Cambray, sur la peinture. lxviii, 195, (1)pp. Engraved frontispiece portrait. Boards. Second edition; the work was first published in Paris in the same year. Light browning.
Amsterdam (Aux dépens de la Compagnie), 1731 . $375.00
Schlosser pp. 500, 668; Cicognara 2328

163 **MINOTAURE.** Revue artistique et littéraire. Directeur-Administrateur: Albert Skira. Directeur artistique: E. Tériade. Nos. 1-12/13 in 11 issues (all published), bound in 2 vols. Sm. folio. Original wraps. New fitted cloth clamshell box. Covers by Picasso, Derain, Duchamp, Miró, Dali, Matisse, Magritte, Ernst, Masson, Rivera et al. The most sumptuous flowering of the Surrealist movement in the art press; in some sense the complement to "Le surréalisme au service de la révolution" in its emphasis on artistic and oneiric, rather than political and theoretical, issues. After Tériade's departure following no. 9, the review was overseen by an editorial committee: Breton, Duchamp, Eluard, Maurice Heine and Pierre Mabille. A fine set, unbound and as issued.
Paris (Albert Skira), 1933-1939. $6,000.00
Arntzen/Rainwater Q237; Chamberlin 2280; Gershman p. 51; Prause p. 363; The Art Press p. 37ff.; Rubin 470; Ades chapter 12; Nadeau p. 327f.; Jean, Autobiography 131; Reynolds p. 115

164 Tzara, Tristan. **L'arbre des voyageurs. Orné de quatre lithographies de JOAN MIRÓ.** 98, (4)pp., 4 original lithographs by Miró. Sm. 4to. Orig. wraps. Fitted clamshell case (cloth, 1/4 black morocco with leather label). One of 65 numbered copies on vélin d'Arches from the limited edition of 503, signed in pen by Tzara and Miró in the justification. These lithographs are among Miró's first prints, and are indeed his first book illustrations (those in Liese Hirtz' "Il était une petite pie" of 1928 having been pochoir reproductions). A fine copy.
Paris (Éditions de la Montagne), 1930. $6,000.00
Cramer 1; Mourlot 2-5; Berggruen 9; Harwood 12; The Artist and the Book 205; Manet to Hockney 87 ; *Skira 263; Rauch 163*; *Strachan p. 64; Berggruen 163*; *Andel 144*

165 **(MIRO) Tzara, Tristan. Parler seul.** Poème. Lithographies de Joan Miró. 111, (9)pp. 73 original lithographs, including 20 hors-texte in color, 50 in-texte (27 color), cover (in color, with collage elements, partly printed on hand-torn newspaper), slipcase sleeve (color) and slipcase box (repeat of sleeve). Sm. folio. 380 x 280 mm. Signatures loose, as issued. One of 200 copies on malacca pur chiffon, from the limited edition of 250 in all, signed in pen by Tzara and Miró in the justification. Text printed by Fequet et Baudier, lithography by Mourlot Frères.
One of Miró's most important and beautiful illustrated books. "Of texts illustrated in some form of surrealist idiom, the late Tristan Tzara's poem 'Parler seul,' published in 1950 with Miró's lithographs in black and colour, holds a particular interest, having been composed by the poet—one of the famous originators of the Dadaist movement—while undergoing treatment in a psychiatric clinic... The gaiety of colour, the Bosch-like imagination, the rightness of the placing on the page combine to arouse a shudder of delight or horror. They evoke moods of apprehension—'Le couteau dans la plaie' with black scimitar-like shapes, the almost tachiste splodge of black with a circle of red above it and two pages later two creatures, one blue, one red, suspended like street lights with vestigial arms composed of a bow, with blobs of colour for hands and attached to long black bodies and elegant ideographic legs" (Strachan). A pristine copy.
Paris (Maeght), 1948-1950. $15,000.00
Cramer 17; Mourlot 102,104-107; *Berggruen 34*; *Harwood 42; The Artist and the Book 206 (full-page illus. in color), p. 145*; *Chapon p. 290f., cf. p. 178; Rauch 165; Strachan p. 339, cf. p. 126; Villa Stuck 75; Basel 200; Stern 77; Bareiss 48*

166 **MITELLI, AGOSTINO. All'Ill. Sig. Francesco Maria Zambeccari come a suo singolar.mo Padrone Agostino Mitelli D.D.D.** 24 unnumbered etched plates, loose as issued, printed on buff-colored paper (watermarked with a paschal lamb in a circle surmounted by the initial A). 250 x 170 mm. (ca. 9 7/8 x 6 5/8 inches). Sm. 4to. Portfolio (modern gilt boards, 1/4 red morocco).
This untitled suite of exuberant, often fantastical, decorative cartouches and other ornaments is one of four sets of prints by Agostino Mitelli (1606-1660), the renowned Bolognese quadratura painter, father of Giuseppe Maria Mitelli. Dated 1636, dedicated to Count Zambeccari,and printed and/or published by Agostino Parisini, it is known in several editions or issues. In one, the title-page was reworked with the "inscription Rousel exc."; in another , with the name of Giovan Batista Paganelli, D.D. and a new dedication to Francesco Bandini. In the present copy, as in the set in the Victoria and Albert, one plate was reworked as a title-page in honor of the marriage of the Duke Paolo Spinola to the Princes Anna Colonna, and bears the date Perugia 1653; the arms of the two families are engraved on the tilted cartouches at top. The title-page also carries the credit, in the architrave below the dedication, "Gio. Jacomo Rossi formis Romae alla Pace, all insegna di Parigi." The watermark is not in Briquet. Intermittent foxing and occasional light soiling; one plate with a clean tear at one corner, with old mend; a few light touches in pencil; nice impressions.
Bologna (Ag.o Parisini For.), 1636. $3,750.00
Berlin 562; *Guilmard p. 314 no. 26*; *Los Angeles County Museum of Art: Drawings from the Kunstbibliothek Berlin (1965), p. 76*

167 **MOYLAN, DONNA. Romanzo.** Book and paintings by Donna Moylan, December 1984. 9 original watercolors (7 signed and dated in pencil) and 1 pencil drawing. The watercolors are on white wove paper, 6 in the full sheets (230 x 307 mm.; ca. 9 x 12 inches), and 3 in part sheets; all are loosely inserted into corner mounts on the brown leaves of the album. The pencil drawing, on a lighter buff stock, measures 85 x 65 mm. (3 3/8 x 2 5/8 inches), and is tipped in under the front cover, facing the artist's signed and dated title-sheet. Sm. folio. Flexible boards, taped at the spine.
Roma, 1984. $1,000.00

168 **MUCI [Mucous].** Pentruca nu purtam fudulиile in tabachera ne intitulam Grupul Mucosilor. No. 1, Feb. 7, 1932 (all published). Editors: Aurel Baranga, S. Perahim, Gherasim Luca, Paul Paun. Texts by Baranga, Luca, Paun, Pals and Goldstein. 3 illus., including 2 erotic surrealist drawings by Perahim. Broadside folio, folding to oblong 4to, with tipped-on printed cover flap. Edition of 200 copies. A fine copy of this Rumanian surrealist review. Extremely rare.
Bucharest, 1932. $2,000.00
Ilk K381; Dokumentations-Bibliothek III.146d

169 **NADREALIZAM DANAS I OVDE.** ["Le Surréalisme Aujourd'hui et Ici."/ Odgovorni urednik Dorde Jovanovic.] No. 2, Jan. 1932 (of 3 numbers published in all). (2), 48, (2)pp., 6 plates with 12 illus. 4to. Printed self-wraps. Texts by D. Jovanovic, V. Bor, A. Vuco, M. Ristic, and T. Tzara, R. Char, R. Crevel, P. Éluard, A. Breton, et al. Illus. of work by Dalí, Ernst, Zivanivic-Noje, Tanguy, Giacometti, et al. The second issue (of three) of the principal review of the Serbian surrealists, a properly constituted group which had, already in 1930, issued the distinguished "Nemoguché" at the Surrealist Press in Belgrade. "This new review seemed to be modelled more on 'Le surréalisme au service de la révolution,' with whole pages at the end of each number devoted to political and controversial illustrations, and reproductions of works by French and Yugoslav painters.... The Yugoslav surrealists, who were mostly orthodox Communists, seemed to have vacillated somewhat in their relationship with the Paris group when differences between the French surrealists and the Communist Party resulted in an unavoidable break" (Jean).
Beograd, 1932. $750.00
Ades 11.33; Jean p. 259; Nadeau p. 331

170 **NISIPEANU, CONSTANTIN. Femeia de Aer.** Un poem si doua desene. 63, (1)pp. 2 full-page line-drawn illus. Folio. Wraps. Édition de tête: one of 26 hand-lettered copies from the limited edition of 150 in all, printed on pink "Fraga" paper. Very rare.
[Bucharest], 1943. $3,000.00
Ilk K483, illus. p. 103

171 **ORLOFF, CHANA. Bois gravés.** (2)pp., 11 full-page original woodcuts by Chana Orloff, each signed in pencil by the artist. Sheet size: 565 x 385 mm (22 1/4 by 15 1/8 inches); image sizes range from 160 x 130 to 350 x 295 mm. (6 1/4 x 5 1/4 to 13 1/2 x 11 1/2 inches). Folio. All sheets loose, as issued, within decorated wrapper repeating one of the woodcuts. Edition limited to 100 copies in all, numbered by hand. Printing by Frazier-Soye.
A rare portfolio by the Ukrainian-born sculptor and printmaker Chana Orloff (1888-1968), active in the Parisian cubist milieu in the teens and twenties, who exhibited at the Salon d'Automne beginning in 1913, and at the Salon des Indépendants. "Although influenced to some extent by Cubism, Modigliani, and the vogue for the primitive, she soon established a distinctive idiom: essentially naturalistic, but tending to a decorative simplication of form and a love of smooth rounded surfaces. In the early 1920s, Orloff gained a considerable reputation for her portrait sculptures of the Parisian cultural élite" (M. Bohm-Duchen, in The Dictionary of Art).
Orloff's distinctively grained woodcuts are instantly recognizable. She published a number of them in "SIC," and in a book by her short-lived husband Ary Justman, 'Réflexions poétiques' (1917). Of this last, Donna Stein remarks that "Wood was Orloff's favorite sculptural material, and she was able to transfer the organic sense of Cubist deformation onto her woodblock in the creation of one particularly noble and psychologically penetrating portrait made for this book" ('Cubist Books, Cubist Prints,' p. 62). In the present large-format portfolio Orloff goes even further in exploiting the grain of the block in her eleven portraits of women, utilizing the patterns of the wood to convey the folds of drapery and lines of coiffure, as well as the psychological dimension, in an unusually effective way. Slight foxing of the outer portfolio, with small abrasion at foot; three prints with slightest wear at extreme edge of outer margin; a very fine, crisp and clean copy. Rare.
Paris (D'Alignan), 1919. $9,500.00

172 Penrose, Valentine. **Sorts de la lueur. Avec un dessin de PAALEN.** (Collection "Repères." 19.) (16)pp. Frontispiece design by Wolfgang Paalen. Sm. 4to. Orange wraps. Glassine d.j. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. A fine copy.
Paris (Éditions G.L.M.), 1937. $450.00
G.L.M. 137

173 **PALADINO, MIMMO. Una piccola storia in un giardino di delizie.** 9 original pen-and-ink drawings, unsigned. Each 219 x 169 mm. (8 5/8 x 6 5/8 inches); versos blank. Together with these, an autograph presentation note from the artist: "Caro Mario/ una piccola storia./ un passo dopo l'altro/ in un giardino di delizie./ Mimmo." The series is loosely inserted into corner mounts on the leaves of a custom-made leather album, with glassine guards. Sm. folio. Full tan calf, stamped in black on the front cover. Paladino's 'story' was published in the 7th and last issue of the review "TAU/MA," put out by Mario Diacono and Claudio Parmiggiani in Reggio Emilia in 1981.
[Milano] 1980. $15,000.00

174 **PARIS. Galerie Pierre. La peinture surréaliste.** Exposition, 14-25 novembre 1925. Preface by André Breton and Robert Desnos. (24)pp. 8 full-page plates in text, by Arp, De Chirico, Ernst, Klee, Masson, Miró, Picasso, and Man Ray. Self-wraps. The rare catalogue of the very first Surrealist group exhibition.
Paris, 1925. $850.00
Milano p. 592; *Rubin p. 461*; *Reynolds p. 137*; *Sheringham Ac122; Biro/ Passeron p. 158*

175 **PARIS. Librairie José Corti. Livres et publications surréalistes.** 15, (1)pp. 12 photographic portraits in 12mo., bound in hors texte. Self-wraps. with cover by Max Ernst. Full listings of available and out-of-print publications for each of 12 Surrealist writers, along with excerpted critical commentary; the final page bears the famous "Lisez: Ne lisez pas" list of famous writers. Max Ernst's specially designed front cover is one of his most memorable steel-engraved collages. Dates of the catalogue from reliable authorities range from 1929 (Ades) to 1932 (Rubin).
Paris, n.d. [1931/1932]. $450.00
Tours 117; *Spies: Ernst Collages illus. 392*; *Biro/Passeron p. 105 (illus.)*; *Ades 9.88; Sanouillet 317; Rubin 4*

176 **Varii disegni inventati dal celebre Francesco Mazzuola, detto il PARMIGIANINO.** Tratti dalla raccolta Zanettiana, incise in rame da Antonio Faldoni e novamente pubblicati. Engraved title, and 15 engraved plates, printed in brown. Folio. Contemporary specked boards, 1/4 calf (a bit rubbed). The very fine engravings by Gianantonio Faldoni (1689-c.1770), made between 1724 and 1735, are after drawings by the elder Anton Maria Zanetti of his own superlative collection of Parmigianinos, which he acquired from Thomas Howard, 2nd Earl of Arundel.
Venezia, 1786. $3,500.00

177 Affò, Irene. **Vita del graziosissimo pittore Francesco Mazzola detto Il PARMIGIANINO.** viii, 111, (1)pp. Sm. 4to. New marbled boards, 3/4 green calf. The cardinal work on Parmigianino. Uncut. Last leaf mended, without loss of text.
Parma (Filippo Carmignani), 1784. $950.00
Freitag 9413; *Schlosser p. 576*; *Brunet 31056*

178 Bossi, Benigno. **Raccolta di disegni original di Fra.co Mazzola detto il PARMIGIANO tolti dal Gabinetto di sua eccellenza il sig.re Conte Alessandro Sanvitale.** Incisi da Benigno Bossi milanese, Stuccatore Regio e Professore della Reale Accademia delle Belle Arti. Dec. etched title and privilege, allegorical dedication, and 26 (*only, of 29*) etched plates, of which 9 printed in bistre and 5 in sepia, with roulette work. Folio. Loose sheets, neatly stabbed at left, where removed from a binding. Printed on heavy laid stock. The through-numbering has been effaced on a number of the plates; intermittent wear, including one plate torn into (a blank section of) the print.
Parma, 1772. $1,800.00
Cicognara 3409

179 Metz, Conrad Martin. **Imitations of Drawings by PARMEGIANO.** In the collection of His Majesty. (34)ff., with etched and aquatint plates printed in bistre, reproducing 74 sheets in various combinations. Oblong sm. folio. Contemporary mottled calf gilt (front cover detached; somewhat rubbed). The publication is a standard point of reference for A.E. Popham's discussion of these sheets in his "Italian Drawings at Windsor." As prints, the facsimiles are themselves of fine quality. Internally bright and fresh.
London (Conrad Martin Metz), 1790. $4,500.00
Dobai II.1290; *Brunet III.1079*; *Graesse IV.508*

180 **PASTA, ANDREA. Le pitture notabili di Bergamo che sono esposte alla vista del pubblico.** Con alcuni avvertimenti intorno alla conservazione, e all'amorosa cura de' quadri. 168pp. Modern marbled boards, 1/4 vellum. Uncut. Light foxing.
Bergamo (Francesco Locatelli), 1775. $900.00
Cicognara 4164; Schlosser pp. 551f.,570; Fossati Bellani 2087

181 **PERISZKOP.** Szerkeszti: Szántó György. Junius-Julius 1925. (4), 48, (4)pp., 16 plates with 37 halftone illus. Prof. illus. throughout the text. Lrg. 4to. Dec. wraps. Five issues in all were published of this excessively rare and richly interesting avant-garde review. Though the text is in Hungarian, it was published in Rumania; Michael Ilk plans to include it in the second edition of his bibliography of the Rumanian avant-garde. Contents of this issue include texts by Bartok, Doesburg, Huidobro, Tzara, Goll, Cocteau, et al.; illus. after Brancusi, Apollinaire (a Hungarian-language manuscript translation of a calligram), Grosz, Goncharova; photographs of the dadaists. Wraps. rebacked and restored; otherwise fine.
[Timisoara, Rumania] 1925. $1,250.00
Cf. Dokumentations-Bibliothek III.182

182 **PETITOT, ENNEMOND-ALEXANDRE. Raisonnement sur la perspective, pour en faciliter l'usage aux artistes.** / Ragionamento sopra la prospettive, per agevolarne l'uso a' professori. 3ff. engraved allegorical titles and note to the reader, 20pp., 9 engraved plates. Sm. folio. Modern full green morocco, handsomely gilt in neoclassical style à la Bozérian. Parallel texts in French and Italian.
First edition of this rare work on perspective by the remarkable French architect, draughtsman and designer (1727-1801), whose career was conducted largely in Parma, where, in 1753, he was appointed Court Architect to the Duke of Parma. This publication, his first, was commissioned by the engraver, Pier Jacopo Gualtier, who is probably responsible for the Italian translation. Later editions appeared in Paris, and St. Petersburg (1789). "Petitot's extraordinary inventiveness and outstanding ability as a draughtsman explain the abundant graphic production to which his name is linked: among his most important works is the 'Mascarade à la grecque,' an ironic and refined parody of the 'goût grec' that was popular in Paris and throughout France during the 1760s.... His refined taste, which expressed a moment of transition between the styles of Louis XV and Louis XVI, placed him at the forefront of artistic culture in contemporary Italy, and gave him an easy predominance over local artists. This taste later spread to all of northern Italy, partly through the influence of his pupils at the Accademia di Belli Arti" (Carlo Mambriani, in The Dictionary of Art). Dec. ownership stamp twice neatly effaced; a few smudges; a very fine copy, uncut and with large margins.
Parma (Fratelli Faure Librari [Stamp. di Filippo Carmignani]), 1758. $4,500.00
Vagnetti, L.: De naturali et artificiali perspectiva: bibliografia ragionata delle fonti teoriche (Firenze, 1979) EIVb40; Berlin 4736; Cicognara 853

183 **(PIAZZETTA, GIOVANNI BATTISTA). Nouveau livre du dessein qui contient XXV figures dessinée par le célèbre Jean Baptista Piazzeta** *[sic]*. 24 engraved plates (through-numbered A1-8, B1-8, C1-8, including title-page). Sm. 4to. Contemporary heavy wraps., stitched as issued. This extremely rare book contains three unsigned suites of engravings after academies by Piazzetta, all of male figures, including one of Bacchus. It was undoubtedly published for the use of art students, and may in fact have been engraved by one. While in fine condition, this copy bears a few suggestive small smudges in red and green paint, traces of the studio. The title-page, showing an elegantly dressed woman painting at an easel beneath putti, is a charmingly naive invention. Though stated to contain 25 plates, this copy, with its three signatures of 8 plates each, would appear to be complete with 24. A little light foxing.
N.p., n.d. $2,000.00
Venezia (Comune di): Giambattista Piazzetta, suo tempo, la sua scuola (1983), no. 120 (entry by Filippo Pedrocco).

184 **DIE PLEITE. Vol. I, No. 1** (of 6 issues published, before being banned). Illustrierte Halbmonatsschrift. Editors: John Heartfield ("Helmut Herzfelde), Wieland Herzfelde. (4)pp. (single sheet, folding). 5 line-drawn illus. by George Grosz, including full-page front cover . Sm. folio. Tabloid format. Texts by Carl Einstein, Walter Mehring, M. Lunatscharsky; statement from the American Socialist Labor Party.
"Die Pleite" was one of a series of small, short-lived reviews edited by Herzfelde, Grosz and John Hearfield following "Neue Jugend," all of them marked by scathing political satire, and all of them banned. After its sixth

number (January 1920), "Die Pleite" was absorbed by "Der Gegner," though it resurfaced briefly and illegally in another guise in July of 1923. "Die Pleite" was illustrated almost singlehandedly by Grosz, and contains some of his most famous line drawings. This issue includes the famous "Von Geldsacks Gnaden" on the front cover, and "Spartakus vor Gericht.—Wer ist bezahlt?" Light browning, trace of center fold, with small split; an excellent copy, clean and unchipped.
Berlin/Leipzig (Der Malik-Verlag), 1919. $2,500.00
Hermann 290; Berlin: Malik 16; Siepmann A7; Raabe 66; Raabe/Hannich-Bode 120.20; Dada Global 29; Ades p. 88, 4.67; Almanacco dada 118; Verkauf p. 89; Dada Artifacts 43; Marbach 119.9; Düsseldorf 463; Tendenzen 3.231; Bergius p. 414

185 **DIE PLEITE. Vol. I, No. 4** (of 6 issues published, before being banned). Illustrierte Halbmonatsschrift. Editor: Wieland Herzfelde. (4)pp. (single sheet, folding). 5 line-drawn illus., of which 3 by George Grosz, including full-page front cover . Sm. folio. Tabloid format. No articles in this issue are signed, to protect the contributors from the censors. Grosz' drawings in this issue include the famous "Maifeier in Plötzensee" on the front cover, showing a grim cadre of political prisoners marching in a circle under the snarling supervision of a guard. Light browning, trace of center fold; an excellent copy, clean and unchipped.
Berlin/Leipzig (Der Malik-Verlag), 1919. $2,500.00
Hermann 292; Berlin: Malik 16; Siepmann A7; Raabe 66; Raabe/Hannich-Bode 120.20; Dada Global 32; Ades p. 88, 4.67; Almanacco dada 118; Verkauf p. 89; Marbach 119.9; Düsseldorf 463; Bergius p. 414

186 **PLOOS VAN AMSTEL [CORNELIS] & JOSI, CHRISTIAN. Collection d'imitations de dessins d'après les principaux maîtres hollandais et flamands,** commencé par Ploos van Amstel, continuée et portée au nombre de cent morceaux.Avec des renseignements historiques et détaillés sur ces maîtres et sur leurs ouvrages, précédés d'un discours sur l'état ancien et moderne des arts dans les Pays-Bas, par C. Josi. 2 vols. I: (6), xxxiv, 18, (54)pp. Engraved frontispiece portrait of Ploos van Amstel, and 49 facsimile plates (tipped onto 47 mounts) hors texte. II: (82)pp. 56 facsimile plates (tipped onto 55 mounts). Guards throughout. Large folio. Nineteenth-century pebbled buckram, 3/4 dark blue morocco, massively gilt at spine. Raised bands. T.e.g. Edition strictly limited to 100 sets in all, with attestations to this effect by W. Nicol (printer of the letterpress) and C. Josi (who adds that "la plupart des planches sont déjà détruites"). Published by subscription, with list of subscribers.
"One of the most important collections of engravings ever published. Jacob Cornelis Ploos van Amstel (1726-98), art dealer, connoisseur and engraver, discovered a method of reproducing the works of artists with a perfection of technique that has never been equaled, and by operations that remained secrets of his workshop, and died with him. A series of forty-six plates issued around 1770 created such interest and criticism that he sought an inquiry from the Maatschappy der Weetenschappen at Haarlem. The Commission, including the Mayor of Amsterdam, watched Ploos print a plate after Ostade, and gave him a certificate that 'his figures were neither engraved nor etched, nor hammered on the copper, but were produced by means of ground varnishes, powders and liquids; that he did not colour his prints by hand, but printed them entirely, not with water-colours, but with oil-colours.' Ploos van Amstel died in 1798, and it was not until 1821 that his relative and apprentice Christian Josi (d. 1828) was able to begin the publication of the work of Ploos from the collection he had acquired at the beginning of the century. In 1821 he was established as a print dealer in Soho, and the work would appear to have been issued in parts from then until 1828 or, at the earliest, 1827. The title is dated 1821, but contrary to the usual practice in part issues, was probably delivered with the first number, for a Note of Limitation, signed by Josi and W. Nicol, is dated 1827. This states the number of copies issued to be 100.... Apart from the fact that it is one of the most important productions in the history of illustration that has ever appeared, mention must be made of the unusually interesting preface, packed with anecdotes of eighteenth-century collecting and collectors, with examples of current values and fashions, that combine to give it a unique appeal" (Abbey).
The "Collection" is even todayl admired for the verisimilitude of its facsimiles, which continue to come onto the market from time to time as original drawings. It is also of great interest from an art-historical point of view. The basis for the work was Ploos' own stupendous collection, which, it is now estimated, probably included something like 7,200 drawings. Josi's text is still admired for its intelligent observations, and the sense it conveys, even more than a century after, of the milieu of the artists themselves. The work is very rare, most of the 100 copies unquestionably having been broken up. This copy lacks the title-page to Volume II, as is often the case; occasional foxing or staining in the text; some of the mounts, where stained or with discolorations, have received expert

conservation by Christa Gaehde. Ex libris Archibald Philip, 5th Earl of Rosebery and Midlothian (1847-1929), with his engraved bookplates.
Amsterdam/Londres (C. Josi); Manheim (Artaria et Fontaine); La Haye/Amsterdam (Les frères van Cleef), 1821 [-1828]. $30,000.00
Abbey: Life, 211; Brunet IV.726; Graesse V.352; ; Friedman: Color Printing in England 1486-1870, 20-21; Laurentius, Th. et al.: Cornelis Ploos van Amstel, 1726-1798: Kunstverzamelaar en prentuitgever (Assen, 1980).

187 **[POLENI (GIOVANNI)] Memorie istoriche della gran cupola del Tempio Vaticano**, e de' danni di essa, e de' ristoramenti loro, divise in libri cinque. (4)ff., columns 1-470, including 28 engraved plates (A-H, **K,** and I-XIX, of which 19 folding). Preliminary engraved vignette, cul-de-lampe, lettrine. Folio. New cloth. "Quest'opera fu nobilmente stampata ed ornata di 27 figure dimostrative. La dottrina dell'autore in queste materie ci risparmia dal far cenno sulla preziosità del lavoro" (Cicognara). Several leaves worn and waterstained, a few with small worm-hole tracks, otherwise a good copy, with the proper complement of plates.
Padova (Stamperia del Seminario), 1748. $1,200.00
Cicognara 3842; Olschki 17835; Riccardi II.297; Brunet III.1611f.; Graesse IV.482

188 **POZZO, BARTHOLOMEO DAL. Le vite de' pittori, degli scultori, et architetti veronesi.** Raccolte da varj autori stampati, e manuscritti, e da altre particolari memorie. Con la narrativa delle pitture, e sculture, che s'attrovano nelle chiese, case, & altri luoghi publici, e privati di Verona, e suo territorio. ***Bound with:*** Aggiunta alle Vite de pittori, degli scultori et architetti veronesi. (8), 313, (33)pp.; (2), 42, (2)pp. Woodcut title-page vignette of Verona on the principal work. 4to. Handsome new patterned boards with leather label. An important source work on the artists and art treasures of Verona, highly praised by Schlosser, who calls Dal Pozzo "uno storiografo che è tra i migliori della sua specie," and the separate "Aggiunta" (here bound in) "un copioso elenco dei tesori d'arte di Verona, molto importante per la descrizione degli affreschi di case private in quella città cosí gaia di colore, e specialmente per un esatto somario delle raccolte particolari...." An attractive copy.
Verona (Giovanni Berno/ Pierantonio Berno), 1718. $2,000.00
Arntzen/Rainwater H116; Chamberlin 2035; Schlosser pp. 532, 550, 566; Cicognara 2351; Lichtenthal p. 61; Graesse V.429

189 **PUNCT.** Revista de arta constructivista internationala. Director: Scarlat Callimachi. Editors: Victor Brauner (nos. 2-9), Stephan Röll. Nos. 1-16, Nov. 1924 - March 1925 (all published). (4)pp. per issue (single sheet, folding), except for No. 1, which is a poster (verso blank), and No. 6/7 (8pp.) Lrg. 4to. Dec. self-wraps. Some issues are printed on colored wove stocks. Prof. illus. (including many linoleum cuts) by and after Janco, Brauner, Maxy, Petrascu, Solomon, Schwitters, Mattis-Teutsch, and Servranckx. Texts by Callimachi, Voronca, Schwitters, Walden, Doesburg, Linze, Micic, Soupault, et al. The unstated edition size is estimated by Ilk at fewer than 500 copies, apart from the Luxusausgabe of about 50.
"Punct" was the third significant avant-garde review published in Rumania, following "Contimporanul" and the single issue of "75HP." "Brauner and Janco both contributed actively to 'Punct,' notably with abstract linoleum cuts. This periodical, edited by the writer Scarlatt Callimachi, was subtitled 'A Review of Constructivist Art,' though in some ways it reflected the Dada spirit. Inspired by Eggeling's films, Janco composed a formal alphabet for 'Punct' that resembled the Swedish artist's abstract signs on film. 'Eggeling, the Edison of the new art,' proclaimed the artist, 'will take his cinema (that new music of planes) to every part of the world'" (Dachy). "Les pages sont remplies de linogravures abstraites de Brauner et de Marcel Jancu. Elle reflète l'évolution de l'art roumain vers le constructivisme (indépendant du constructivisme russe); elle exploit surtout ses propres racines et connaît une évolution autonome (seul l'esprit dada y a laissé des traces), phénomène assez rare dans l'histoire des avant-gardes de cette époque" (Passuth). Complete sets are of utmost rarity. Intermittent light wear; No. 1 with mends at extremities, expertly reinforced on blank verso; No. 2 with mended tear; generally in fine condition.
Bucharest , 1924-1925. $25,000.00
Ilk K286-300, illus. pp. 48-53; Passuth p. 224; Dada Global 92-96, p. 54f.; Dachy p. 57

190 Quarenghi, Giulio. **Fabbriche e disegni di GIACOMO QUARENGHI, architetto di S.M. l'Imperatore di Russia, Cavaliere di Malta e di S. Walodimiro.** Illustrate dal suo figlio. 46pp., 59 etched and engraved plates (3 with aquatint). Engraved frontis. portrait. Large folio. Orig. heavy wraps., with gilt paper label at spine. Uncut. Published not long after the architectect's death, the work illustrates 19 buildings and projects, nearly all of them

in Russia, where Quarenghi (1744-1817) had been employed by Catherine the Great, Paul I and Alexander I. Like his distinguished Italian predecessor Bartolomeo Rastrelli, Quarenghi, born in Bergamo, was instrumental in shaping the neoclassical grandeur of St. Petersburg, and was active also in Moscow. This 1821 first edition (which was enlarged in 1843) draws on the architect's "Edifices construits à St.-Pétersbourg" (1810), enhanced with twenty-five plates illustrating eight more projects. It includes the palace at Tsarskoe Selò, the theatre in the Hermitage palace, the 'English' palace at Peterhof, a shopping arcade on the grounds of the imperial ministry, the hospital in St. Petersburg, and a number of palaces for Russian patricians, as well as unrealized projects outside of Russia, among them a theatre in Bassano, a country house in Sweden, and stables for the King of Bavaria in Munich. A handsome copy, fresh and in entirely original state.
Milano (Paolo Antonio Tosi), 1821. $3,500.00
Freitag 7812; Millard IV.108; Berlin 2776; Brunet IV.917; GraesseV.519

191 **RAFFEI, STEFANO. A collection of six publications on antiquities in the collection of Cardinal Albani, at the Villa Albani in Rome.** 6 works, bound in 2 vols. Contents as follows:
1. Ricerche sopra un apolline della villa dell'eminentissimo Signor Cardinale Alessandro Albani. v, (1), 18pp., 3 engraved plates. Engraved title-page vignette, cul-de-lampe and 2 illus. Folio. Contemporary heavy speckled wraps. gilt. A handsome copy.
Borroni II.8151.1.
Together with the following 5 works, which are bound together in a separate folio volume, in an early plain blue wrapper:
2. Il nido. Canzone didascalica sopra un antico nido di marmo esistente nella villa dell'E.mo, e R.mo Principe Sig. Cardinale Alessandro Albani. 28pp., 2 engraved plates (signed Campanella).
Borroni II.8166. **3.** Dissertazione sopra un singolar combattimento espresso in bassorilievo esistente nella villa dell'Eminentissimo...Cardinale Alessandro Albani. *Continued as:* **4.** Filotete addolorato. Altro bassorilievo nella villa dell'Eminentissimo...Cardinale Alessandro Albani. 28pp., 2 plates (1 double-page) with 4 illus. *Borroni II.8122, cf. II.8151.1.* **5.** Saggio di osservazioni sopra un bassorilievo dell villa dell'Eminentissimo...Cardinale Alessandro Albani. 56pp., 2 plates (by Campanella; 1 folding). Engraved title-page vignette, 4 engraved culs-de-lampe. *Borroni II.8153.* **6.** Osservazioni sopra alcuni antichi monumenti esistenti nella villa dell'Eminentissimo...Cardinale Alessandro Albani. 69pp., 6 plates (1 folding) with 8 illus. *Cf. Borroni II.8151.1.*

The six works are all present in first editions. The group was later republished in a single volume in 1821 by Carlo Mordacchini, in Rome (Borroni II.8151.1; Brunet V.1463). The antiquities described in these publications, which came largely from excavations at Tivoli, were grandly installed in Albani's villa as though in a museum, accompanied by Mengs' renowned fresco "Parnassus." An interesting account is given by Luca Leoncini in his article on Albani in The Dictionary of Art. Occasional light wear; the final work somewhat browned in portions.
Roma (Stamperia Salomoniana; Generoso Salomoni), 1778, n.d., n.d., 1773, 1779. $2,800.00

192 **(REDON) Picard, Edmond. Le juré.** Monodrame en cinq actes. Sept interprétations originales par Odilon Redon et deux portraits. (4), xlvii, (1), 133, (9)pp., 7 original lithographs by Redon. 2 reproductive portaits hors texte, by Redon and van Rysselberghe. 4to. Publisher's original vellum over boards gilt (Claessens). Edition limited to 100 numbered copies in all, printed on Hollande.
"In 1886 Redon was included in the exhibition of the avant-garde group 'Les XX' in Brussels, where his work was appreciated sooner than in France. Belgian writers sought his illustrations and he did many frontispieces. Picard's play was designed to be read as a monologue, rather than acted, and in the spring of 1887, the author gave a reading, before publication, in the lecture hall of 'Les XX,' with Redon's lithographs hanging on the walls. Picard edited the Belgian periodical 'L'art moderne' and was a champion of Redon..." (The Artist and the Book). Occasional light offsetting of the plates onto the text; hairline crack at foot of cover; a fine copy, with the lithographs in fresh condition, accompanied by the printed circular from the publisher to subscribers.
Bruxelles (Mme. Veuve Monnom), 1887. $28,000.00
Mellerio 75-81; The Artist and the Book 252; Chapon p. 277; Garvey Wick 3, Stern 95; Rauch 95; Basel 226

193 **RICHARDSON [JONATHAN], SEN & JUN. An Account of Some of the Statues, Bas-Reliefs, Drawings and Pictures in Italy, &c.** With remarks. (50), 357, (5)pp. 2 wood-engraved figs. in text; wood-engraved culs-de-lampe. Sm. 4to. Contemporary sprinkled calf gilt (unobtrusively renewed at hinges, with original backstrip laid

down). A fine copy, crisp and fresh. First edition; a second edition appeared in 1754, expanded with the younger Richardson's letters to his father from the Continent. "I veri e proprii popoli di viaggiatori di quel tempo, gli Inglesi, i Tedeschi e i Francesi si sono mostrati presto attivi in questo campe anche letterariamente. L'opera piú importante e significativa del genere è dovuta a Jonathan Richardson (1722)" (Schlosser). A very important book in the literature of art history, and the history of taste and connoisseurship.
London (J. Knapton), 1722. $1,600.00
Borroni II.3143; Schlosser p. 539; Dobai I.690.886ff.; Pine-Coffin 722

194 Mönchengladbach. Städtisches Museum. **GERHARD RICHTER: Graue Bilder.** 4. Dezember 1974 bis 12. Januar 1975. (4)pp. (single sheet, folding), 12 plates (on a double-sided 6-panel leporello). Sm. 4to. Printed cardboard box and lid. Contents loose, as issued. Edition limited to 330 numbered copies, signed by the artist in the colophon. The box is an original multiple by Richter, of which the interior of the box lid was spray-painted by the artist himself with an even coat of grey pigment. A fine copy of an edition which is almost always found crushed or dented. Very rare.
Mönchengladbach, 1974. $1,800.00

195 **ROSE, JOH. GOTTLIEB. Dissertatio Academica de Mole Adrian hodie Castello S. Angeli, hoc est Die Engels-Burg.** Quam incluti sapientum ordinis consensu in Academia Lipsiensi d. I. Septembr. M.DCC.XXIII. Publico eruditorum examini subjiciet praeses M. Joh. Gottlieb Rose, mittweyda-misnicus respondente Adamo Grenzio, Rochlitio-misn, SS. Theol. Cult. 40pp. Wood-engraved lettrine. Modern pastepaper boards. Trimmed a little close, but quite a nice copy. Rare.
Leipzig (Immanuelis Titii), 1723. $450.00
Borroni II.8096

196 **S.M.S.** Published by the Letter Edged in Black Press, Inc. [Editor: William Copley.] Nos. 1-6, February-December, 1968. 6 issues, consisting of boxed portfolio albums of multiples especially created for each number. All contents loose, as issued. 4to. Publisher's dec. printed folders within printed white cardboard shipping cartons. Contributions by James Byars, Walter de Maria, La Monte Young and Marian Zazeela, Kasper König, Richard Hamilton, Su Braden, Christo, Julien Levy, Ray Johnson, Nicolas Calas, Meret Oppenheim, Bruce Conner, Clovis Trouille, Enrico Baj, Dick Higgins, Joseph Kosuth, Roland Penrose, Man Ray, H.C. Westerman, Terry Riley, On Kawara, Hollis Frampton, Roy Lichtenstein, Robert Watts, John Cage, Mel Ramos, Bruce Nauman, Neil Jenny, Diane Wakoski, Yoko Ono, Richard Artschwager, Diter Rot, Claes Oldenburg, Bernar Venet, John Giorno, and many others. Printed matter, found objects, toys, graphs, confetti, index cards, pamplets, vitamin capsules, faux postage stamps, decals, burnt bowties, party-hats, facsimile manuscripts, plastic gloves, photo albums, fake currency, and a great deal else, apart from the numerous text and images. Tables for each issue make it possible to collate the diverse contents precisely.
New York, 1968. $3,000.00
Pindell p. 107; International Index of Multiples, p. 221

197 **SAMMELBAND. Three reproductive suites published by Giovanni Giacomo de' Rossi, circa 1675-1690, of great fresco cycles in Rome:** Pietro da Cortona's Galleria of the Palazzo Pamphili, by Cesio; Raphael's decorations in the Vatican logge, by Aquila and Fantetti; and Annibale Carracci's ceiling of the Camerino of the Farnese Palace, by Aquila. All plates are hinged onto stubs. Fine late eighteenth-century marbled boards, 3/4 red morocco, the spine (somewhat faded and rubbed) gilt with Essex cypher and coronet, and inscribed in compartments "Prince Panfilio's Gallery," "Raphaels Gallery," and "Imagines Farnesian"; within, a contemporary shelf label, and, at the outset of the second and third suites, the armorial ex-libris of Algernon Capell, 2nd Earl of Essex (1701). Contents as follows:
1. (Pietro da Cortona) Galeria dipinta nel Palazzo del Prencipe Panfilo da Pietro Berettini da Cortona intagliata da Carlo Cesio. 16 etched plates by Cesio after Pietro da Cortona (14 double-page, of which 3 folding), including fully etched title and dedication, all before numbers, of which 15 in first states (**including 2 of which there are no recorded impressions**) and 1 in an undescribed state between the first and second.
This magnificent suite records one of the greatest Roman baroque fresco cycles, the ceiling of the gallery of the Palazzo Pamphili, painted by Pietro da Cortona between 1651 and 1654. Depicting the story of Aeneas (from whom the Pamphili claimed descent), it was the most important work of Pietro's late maturity, and the most

important undertaking in painting during the pontificate of Innocent X. Carlo Cesio (1626-1686) was one of Pietro's leading pupils; though his activity as a printmaker was confined almost entirely to reproductive engravings, the series is quite freely and expressively drawn, on a grand scale. Undated, the work can have been issued no later than 1677, when, as noted by Paolo Bellini (in The Illustrated Bartsch), it appears in de' Rossi's list of publications. As the suite is dedicated by Cesio to Prince Camillo Pamphili, who died in 1667, the etchings were presumably completed a decade before. Sets of the first state are quite rare, and indeed Bellini was unable to locate examples of two of the states which are present here (4705.066.S1 and 4705.079.S1) and only surmised their existence "by analogy with others in this series." The title plate, furthermore, is present in an **unrecorded intermediate state** (of 3), including the publisher's address as inscribed in the second state, but before numbering. Superb impressions throughout, with plate tone. One plate (B.4705.069.S1) with a small loss at right edge of the subject, with old mend (blank infill); otherwise the series is in extremely fresh condition. Tipped onto the verso of the title plate, the armorial ex-libris of Algernon Cappell, second Earl of Essex (1701).
Roma (Gio. Iacomo Rossi, alla Pace alinsegna [*sic*] di Parigi), n.d. (circa 1677?)
Bellini, Paolo (editor). The Illustrated Bartsch, Vol. 47: Commentary, Part 1 (New York, 1987), 4705.065-.080; Berlin 4095; Brunet I.811f.; Graesse I.348

2. (Raphael) Aquila, Pietro & Fantetti, Cesare. Imagines Veteris ac Novi Testamenti. 55 etched and engraved plates by Aquila and Fantetti after Raphael's fresco decorations in the Vatican logge, including elaborate dedication portrait of Queen Christina of Sweden and frontispiece portrait of Raphael after Maratta (both folding), a plate of Raphael's fresco of the prophet Isaiah at S. Agostino, Rome (here bound in at the end), and 52 through-numbered plates.
"Le 'Imagines Veteris ac Novi Testamenti' furono pubblicate a Roma nel 1675 da Giangiacomo de Rossi e costituiscono uno dei tributi piú importanti del classicismo seicentesco all'opera di Raffaello.... L'opera deve essere stata ideata nell'ambiente ufficiale del classicismo romano del tardo Seicento, perchè reca nel primo frontispizio la dedica di Giangiacomo de Rossi alla Regina Cristina di Svezia, nota committente e collezionista, e nel secondo inciso da Aquila composto dal ritratto da Raffaello coronato dalla Fama e pianto dalle tre Arti--Pittura, Scultura e Architettura—, il disegno si deve a Carlo Maratta, maestro riconosciuto del classicismo seicentesco.... Lo stile delle incisioni è piuttosto misurato e piano; le tavole incise dallo Aquila mostrano una maggio sicurezza d'intaglio e una linea piú modulata, dovuta forse alla sua pratica come incisore di disegni del Maratta e della sua scuola" (Raphael Invenit). Brilliant impressions, with plate tone, in fresh condition. Tipped onto the verso of the dedication portrait, the armorial ex-libris of Algernon Capell, second Earl of Essex (1701).
[Roma] (Jo. Jacobi de Rubeis cura ac sumptibs, delineatae, incisae, ac typis editae), 1675.
Bernini Pezzini, Grazia, et al: Raphael Invenit: Stampe da Raffaello nelle collezioni dell'Istituto Nazionale per la Grafica (Roma, 1985), Logge VII; Cicognara 2051

3. (Carracci, Annibale) Imagines Farnesiani cubiculi. Cum ipsarum monocromatibus et ornamentis Romae in aedibus sereniss. ducis parmensis ab Annibale Carracci aeternitati pictae. A Pietro Aquila delineatae incisae. 13 double-page numbered and signed engravings, with 14 subjects, depicting the frescos by Annibale for the ceiling of the Camerino in the Palazzo Farnese. Commissioned by Cardinal Odoardo Farnese and executed between 1595 and 1597, the cycle was the immediate predecessor of Annibale's yet more famous decorations in the Galleria of the palace. The suite is stabbed in the upper margin, probably indicating that it was formerly bound (sideways) in wrappers or an earlier album, perhaps Aquila's "Galeriae farnesinae icones Romae," a series of 21 plates which, Brunet notes, it usually accompanies. Bright, strong impressions, in fresh condition.
Roma (Io. Iacobus de Rubeis cura, sumptibus, ac typis editae, ad Templ. S. Mariae de Pace cu. Priv. S. Pont.), n.d. (circa 1690?) $8,500.00
Berlin 4086 ; Guilmard p. 319 no. 40; Besterman p. 1

198 Temanza, Tommaso. **Vita di JACOPO SANSOVINO fiorentino, scultore et architetto.** (10), 59, (1)pp. Engraved portrait hors texte by Pietro Monaco after Titian. 1 engraved medallic illus. Fine woodcut title-page vignette and lettrines. 4to. Fine contemporary flexible speckled boards. First edition. The work is the first in a series of monographs on Italian architects by Temanza, followed by lives of Palladio in 1762 and Scamozzi in 1770. A very handsome copy in entirely original state.
Venezia (Giacomo Storti), 1752. $1,200.00
Schlosser p. 560; Fowler 343

199 **(SANT'ELIA) Folgore, Luciano. Ponti sull'oceano.** Versi liberi (Lirismo sintetico) e parole in libertà. 1912-1913-1914. 172, (4)pp. Lrg. 8vo. Wraps. Glassine d.j. Uncut. Apart from the interest of Folgore's texts, this volume represents Antonio Sant'Elia's only experiment with book design— a handsome typographic composition on the front, in which the title ('Bridges over the Ocean') opens a graceful arch, half romantic, half modernistic, across the cover.
Milano (Edizioni Futuriste di "Poesia"), 1914. $750.00
Salaris p. 38; Falqui p. 67; Jentsch p. 319

200 **SCALABRINI, GIUSEPPE ANTENORE. Memorie istoriche delle chiese di Ferrara e de' suoi borghi.** Munite, ed illustrate con antichi inediti monumenti, che ponno servire all'istoria sacra della sudetta città. (12), 424, 129, (15)pp. (mispaginated). Fine copper-engraved allegorical cul-de-lampe at outset. Stout 4to. Heavy wraps., backed with pastepaper at spine. Surface of spine abraded; unopened; a fine, crisp, clean copy.
Ferrara (Carlo Coatti), 1773. $1,350.00
Schlosser p. 584; Fossati Bellani 2788; Lichtenthal p. 167 ("Scalandrini")

201 **SCHALL UND RAUCH.** Schriftleitung: Heinz Herald. Heft 4, März 1920. 11, (1)pp. 4 line-drawn illus. (2 full-page), of which 2 by George Grosz and 2 by Raoul Hausmann. Sm. 4to. Dec. wraps., with dramatic front cover illus. by George Grosz, printed in pink and green. Texts by Walter Mehring, Max Hermann-Neisse, Wieland Herzfelde, Klabund and Raoul Hausmann. Layout and typography by George Grosz and John Heartfield. A very rare program/periodical of the short-lived cabaret of the same name, often erroneously associated with Max Reinhardt. This copy without the loosely inserted page of program information. Front cover neatly detached at hinge; slightly torn at paper seal where opened; actually, a very nice copy. Not in Lang.
Berlin-Wilmersdorf, 1920. $1,800.00
Bülow 21

202 **SCHMIDT, JOOST. Perspectival Drawing.** Pen and ink, colored pencil and watercolor, on buff-colored paper, with hairline rule at all four edges. 237 x 237 mm. (9 3/8 x 9 3/8 inches). Two punch-holes at left margin. Unsigned and undated, this drawing was made circa 1935-1940; see for comparison, the two studies of "Zentralperspective," circa 1931, published in "Joost Schmidt: Lehre und Arbeit im Bauhaus 1919-32" (Düsseldorf: Edition Marzona, 1984), p. 101. The brilliantly versatile Joost Schmidt (1893-1948), who led sculpture and graphic design workshops at the Bauhaus, devoted himself to a 'History of Perspective' which was never completed. This drawing was exhibited at Barry Friedman, New York, in "The Bauhaus: Masters and Students" in March 1988.
$18,500.00

203 **(SCHMIDT-ROTTLUFF) Brust, Alfred. Das Spiel Christa vom Schmerz der Schönheit des Weibes.** Mit neun Holzschnitten von Schmidt-Rottluff. (Der Rote Hahn. Buch 29/30.) 45, (3)pp. 9 original woodcuts in text (Schapire 219-227) Orig. wraps. with printed cover label.
Schmidt-Rottluff's only illustrated book, extremely powerful for its modest size. "The theme of the little book by the Expressionist writer Alfred Brust is compulsive, daemonic, heavily carnal lust, and spiritualized, disembodied ecstacy. Schmidt-Rottluff illustrated the text with nine woodcuts that flout all the conventions of typography.... The wood-grain is visible in the rough black fields forming a natural interior element which is not cut into or incised; the surfaces and hollows confront one another in black and white, austerely, with a power that puts one in mind of the Old Testament. The block-like weight of the woodcuts is horribly expressive, they are loaded with inner drama. The heads are chipped and squared as though the wood had been worked with an axe" (Lang). Even light browning; covers expertly conserved, still with some losses at extremities.
Berlin-Wilmersdorf (Die Aktion), 1918. $2,000.00
Schapire 219-227; Lang 300, p. 48f.; Jentsch 35; Rifkind 118; Rifkind/Davis 2563; Vom Jugendstil zum Bauhaus 93; Raabe/Hannich-Bode 92.1; Marbach p. 313 (158.1)

204 **SCHREYER, LOTHAR. Kreuzigung.** Spielgang Werk VII. [Crucifixion. Libretto VII.] 77 woodcut plates, printed from the blocks and handcolored by stencil in red, blue, green and yellow. Oblong folio. Publisher's plain charcoal grey boards. New cloth slipcase, mounted with the original title panel, printed in brilliant orange. New fitted cloth clamshell box. One of 500 copies constituting Ausgabe II, from the limited edition of 525 in all, printed by Gustav Petermann, Hamburg.

The symbolic 'score' for an Expressionist Passion play by Schreyer. Altogether non-naturalistic in intention and realization, 'Kreuzigung' was meant as a formal synthesis of art and performance, and attempted to break away as much as possible from easily accessible theatrical entertainment. 'Kreuzigung' was first performed in April 1920 in Hamburg, under the auspices of the Sturm-Bühne, an organization formed by the editorial board of Der Sturm (of which Schreyer was a member) for the purpose of producing and publishing the new Expressionist works for the theatre. This was the first publication of the Kampfbühne, an affiliated organization which was directed by Schreyer for several years. "Seltene Inkunabel des expressionistischen Theaters" (E. Roters). A brilliant copy, fresh and crisp, inscribed in pen by Schreyer on the base of the title-page: Für Anni Peters.../ herzlich und dankbar/ in Vergangenheit und Gegenwart/ am 4. November 1961. Lothar Schreyer."
Hamburg (Werkstatt der Kampfbühne), 1920. $6,500.00
Marbach 77.2; *Rifkind 402*; *Rifkind/Davis 2602*; *Raabe/Hannich-Bode 268.6; Spalek 4176*

205 **SCHWITTERS, KURT. Merz. 24: Ursonate.** (40)pp. Sm. 4to. Orig pale blue wraps. Typography and design by Jan Tschichold. Edition limited to 1000 copies (of which 5 were signed and numbered). The fabulous utterance, with a preface by the author. One of the rarest issues of Merz, and a landmark in the history of performance art. Covers a little worn; small clean tear on back cover. Extremely rare.
Hannover (Merzverlag), 1932. $4,500.00
Schmalenbach/Bolliger 248; *DadaGlobal 120; Ades 6.21, p. 131; Almanacco Dada 91; Andel 83*

206 **SELIGMANN, KURT & Courthion, Pierre. Les vagabondages héraldiques.** Quinze eaux-fortes originales de Kurt Séligmann. Quinze textes inédits de Pierre Courthion. (34)pp, 15 hinged original etchings with aquatint. Image size: up to 350 x 263 mm. (ca. 13 3/4 x 10 3/8 inches). Folio. Printed wraps. (vignette by the artist on back cover). One of 90 numbered copies on uncut vélin de Rives, from the limited edition of 105 in all.
The very large scale of the prints contributes to their considerable surrealist power, part Niklaus Manuel Deutsch, part early Pantagruel, part Picasso circa 1933. A reduced edition, without original prints, was also issued by GLM in 1936 under the title "Métiers des hommes." Light wear to covers and backstrip.
Paris (Editions des Chroniques du Jour), 1934. $6,000.00
Manet to Hockney 101

207 **SEUPHOR, MICHEL. 4 quacsitchatrides pour cent personnes spirituelles.** Accompagneés et mis en scène par P.A. Bénoit. (16)pp. Lrg. 8vo. Printed wraps. Glassine d.j. Edition of 100 copies (though not stated), printed on loose signatures of wove stock within a letterpress folder of thick wove handmade paper. The poems are integrated with playful abstractions of open lines, dots, circles and asterisks, designed by P.A.B.
[Alès] (P.A. Bénoit) [1950]. $600.00
Montpellier 124; *Bibliothèque Nationale 1989, p. 20*

208 **SIEGELAUB, SETH (EDITOR). 1969 March 1969. [One Month.]** Sm. 4to. Tablet format, stapled at top. An International Exhibition of the 'work' of 31 artists during each of the 31 days in March 1969. Participants included Barry, Byars, Chamberlain, Huebler, Kaltenbach, Kosuth, Long, Morris, Nauman, Oldenburg, Ruscha, Smithson and Wiener, each submitting projects or statements reprinted here (or in some cases simply permitting their names to appear for these dates).
New York, 1969. $1,000.00
Lauf/Phillpot p. 35

209 **STRZEMINSKI, WLADYSLAW. Autograph letter, signed, to Georges Vantongerloo**, Koluszki, 18 February 1930. 2pp. (single sheet), on the letterhead stationery of the "a.r." group. Lrg. 8vo. Strzeminski writes (in French) to ask for photographs of Vantongerloo's sculptures "Construction des rapports des volumes émanant du carré" (1924) and "Composition de volumes émanant de l'hyperbole" (1929), which he wishes to reproduce in his book 'Composition d'espace' ("Kompozycja przestrzeni," written in collaboration with Katarzyna Kobro). He requests two or three others, in addition, for the same purpose, and wonders if he may also have Rietveld's address. Vantongerloo is not identified by name in the letter, which is headed simply "Monsieur!" Strzeminski's letterhead design for the "a.r." stationery is characteristically brilliant. Fine condition.
Koluszki, 1930. $1,800.00
Corcorcan Gallery of Art: Georges Vantongerloo (Washington, 1980), cat nos. 27, 54

210 **SÜE, LOUIS & MARE, ANDRÉ. Architectures.** Recueil comprenant un dialogue de Paul Valéry et la présentation des ouvrages d'architecture, décoration intérieure, peinture, sculpture et gravure contribuant depuis mil neuf cent quatorze à former le style français. 148, (2)pp. Prof. illus., including 34 original etchings by Jacques Villon, of which 6 hand-colored and 2 partial page (Auberty/Perussaux 466-499), as well as original etchings by Dunoyer de Segonzac and Jean-Émile Laboureur, an original lithograph by J.-L. Boussingault, and original color woodcuts after compositions by Roger de La Fresnaye and Marie Laurencin. Superb and often very large cul-de-lampe and half-title decorations by Paul Vera and A. Chapon, partly in woodcut. Lrg. folio. Contemporary three-quarter vellum, stamped Chateau de Vertcoeur. Orig. wraps. bound in. Edition limited to 500 numbered copies, printed on uncut vélin Navarre, the woodcuts by Coulouma under the direction of H. Barthélemy, the etchings by Charlot et al. under the direction of Jacques Villon, and the lithography by Marchizet.

The design partnership of Louis Süe and André Mare, responsible for some of the most exquisite homes, shops, liner interiors and hotels of the Art Déco period in France, was launched in 1919 with the formation of the Compagnie des Arts Français. A successor to Süe's Atelier Français—which had been modelled on the Wiener Werkstätte, aiming at the concept of complete design, from the building itself down to the cutlery—the Compagnie des Arts Français attracted other well-known figures in the Paris art world, including André Dunoyer de Segonzac, Marie Laurencin and Bernard Boutet de Monvel. "A luxuriously engraved publication of their work, 'Architectures,' was prefaced by Paul Valéry's philosophical text on the architect's function, 'Eupalinos, ou l'architecte,' now a basic reference text" (Susan Day, in the Dictionary of Art). "Architectures" is a remarkable instance of nascent art déco book design on a grand scale, in which even architectural plans and elevations are presented in the form of original etchings by Villon. Also depicting complete interiors, furniture, lighting fixtures and decorative objects, Villon's etchings frequently include stylishly dressed figures in and out of the rooms, some of them very large and expressive, as well as sculptures by his brother Raymond Duchamp-Villon: the famous bust of Baudelaire (which is given a full-page plate), and "Seated Woman," which is to be seen over the mantlepiece of the "Salle de Toilette Ovale de Mme. René P."

Paris (Editions de la Nouvelle Revue Française), 1921. $5,500.00

211 **LE SURRÉALISME AU SERVICE DE LA RÉVOLUTION.** Director: André Breton. Nos. 1-6 (all published). 4to. Cloth. Orig. wraps., printed in phosphorescent ink with heraldic escutcheon, bound in. Texts and illustrations by virtually everyone of interest. "I think," said Breton in 1952, "that of all the surrealist publications, 'Le Surréalisme au Service de la Révolution,' whose six numbers are drawn up between 1930 and 1933, is by far the richest, in the sense that we understand it, the best balanced, the best constructed, and also the most alive (with a dangerous and exalted life). It is there that Surrealism is shown at full flame, and were not afraid of being consumed in it." Slightly foxed; small scotch-tape stains on three pages (not affecting text).

Paris (José Corti/ Éditions des Cahiers), 1930-1933. $2,500.00

Gershman p. 53; Ades 11.32; Rubin 478; Reynolds p. 123; Jean, Autobiography 130; Nadeau p. 327f.; The Art Press p. 37ff; Admussen 219; Chevrefils Desbiolles p. 316; Pindell p. 104

212 **TEIGE, KAREL. Stavba a básen.** Umení dnes a zítra 1919-1927. [Construction and Poetry. Art today and tomorrow, 1919-1927.] (Edice Olymp. Svazek 7-8.) 183, (7)pp., 32 plates with 48 illus. Sm. 4to. Wraps., printed in red and blue with a design by Teige. A gathering of articles on art and architecture originally published in "Devetsil," "Stavba," "Tvorba," "Pásmo," and elsewhere, handsomely designed by Teige, and with illustrations of work by Le Corbusier, Picasso, Archipenko, Tatlin, Doesburg, Mondrian, Behrens, Gropius and Meyer, Ozenfant, Jeanneret, Gabo, Vantongerloo, Malevich, Brancusi, Mondrian, Lissitzky, Moholy-Nagy, Sima, Styrsky, Toyen, Hirschfeld-Mack, Rössler, et al. Some leaves loosening; very light wear; a fine copy.

Praha (Edice Olymp), 1927. $600.00

Primus 71; IVAM: The Art of the Avant-Garde in Czechoslovakia 1918-1938 (Valencia, 1993), p. 45 (illus.)

213 **(TEIGE) Nezval, Víteslav. Abeceda.** Tanecní komposice milci mayerové. [Alphabet. Choreographic compositions by Milca Mayerová.] 57, (3)pp. 25 full-page plates. Sm. folio. Dec. wraps., designed by Teige. Karel Teige's remarkable design places photographs of a dancer posed in stylized alphabetic postures (choreographed by Mayerová) against bold Constructivist compositions of the same letter forms, creating typo-photomontages which are juxtaposed with Nezval's poems on the opposite pages. "Pioneers of new typography regarded photography as intrinsic to their discipline. For example, Teige believed that the use of photography 'changed the nature, struc-

ture, and quality of modern typography,' and, like Moholy-Nagy, he argued for 'the synthesis of the two "black arts,"' coining the term phototypography" (Jaroslav Andel, in Houston).
Praha (J. Otto), 1926. $2,000.00
Houston p. 104f. (illus.).; IVAM: The Art of the Avant-Garde in Czechoslovakia 1918-1938 (Valencia, 1993), p. 41, illus. p. 36; Andel 107; Primus 47

214 **THE TIGER'S EYE.** On arts and letters. Editors: Ruth Stephan (with John Stephan after No. 6). Nos. 1-9, October 1947 - October 1949 (all published). 108-144pp. per issue. Prof. illus. (numerous tipped-in and color plates). 4to. Dec. wraps. One of the most important reviews of the New York School, abundantly illustrated and with artists' statements (regularly gathered, in part under the heading "The Ides of Art") by Newman, Gottlieb, Rothko, Sterne, Ferber, Motherwell, Smith, Hare, Calder, Noguchi, Zadkine, Masson, Seligmann, Hayter, Yunkers, Ryan, Lipchitz, et al. Texts by Merton, Moore, Newman, Queneau, Nin, Rexroth, Goodman, Spender, Roethke, Williams, Rosenberg and others. A fine set.
Westport, Ct./ New York, 1947-1949. $1,200.00
The Art Press p. 45; Pindell p. 106

215 **TING, WALASSE. 1¢ Life.** Edited by Sam Francis. 163, (11)pp. 61 original lithographs, nearly all color, by Alan Davie (2), Alfred Jensen (3), Sam Francis (6), Walasse Ting (6), James Rosenquist, Pierre Alechinsky (5), Kimber Smith (6), Alfred Leslie (2), Antonio Saura, Kiki O.K. (2), Robert Indiana (2), Jean-Paul Riopelle (2), Karel Appel (5), Tom Wesselmann (2), Bram van Velde, Joan Mitchell, Allan Kaprow, Andy Warhol, Robert Rauschenberg, K.R.H. Sonderborg, Roy Lichtenstein, Oyvind Fahlström, Reinhoud, Claes Oldenburg (2), Jim Dine, Mel Ramos (2), Enrico Baj (2). 19 illus. Folio. Cloth portfolio, silkscreened in color, designed by Ting. D.j. Slipcase. Regular edition, limited to 2000 copies, numbered in color stencil. Lithography by Maurice Beaudet, typography by Georges Girard. A mint copy in the original wooden shipping crate.
Bern (E.W. Kornfeld), 1964. $3,500.00
Castleman p. 208f.; Manet to Hockney 135; Grolier Club 55

216 **(TOULOUSE-LAUTREC) Geffroy, Gustave. Yvette Guilbert.** Orné par H. de Toulouse-Lautrec. (22)pp. (loose sheets, as issued, secured with ivory ribbon). 16 original lithographs, printed in olive green, integrated with text. Sq. folio. Orig. dec. wraps., with transfer lithograph by Lautrec, printed in black. Glassine d.j. Fitted clamshell slipcase and chemise (marbled boards, 1/4 cloth). Edition limited to 100 copies, signed and numbered by Yvette Guilbert in green crayon. Lithographs printed at the hand-press of Edward Ancourt.
"In the 'Yvette Guilbert' volume, square in format, only the recto sides of the leaves are printed. Each one depicts the singer in a different pose, her restless gestures breaking the narrow composition and stabbing into the text itself. The cover design with the sinuous silhouette of the famous black gloves (which have been called 'hieroglyphs of decadence') and powder puff tossed nonchalantly on the tiered shelving of a dressing table is an astonishing tour de force" (Turn of a Century). Front cover somewhat soiled and rubbed; sporadic very light foxing within; a fine copy.
Paris ("L'Estampe Originale"), 1894. $35,000.00
Delteil 79-95; Castleman p. 84f.; Berlo; Manet to Hockney 10; Chapon p. 278; Turn of a Century 58; Garvey/ Wick 4; Skira 337; Rauch 14; Stuttgart 8; Basel 255; Bareiss 80; Stern 111

217 **291.** [Publisher: Alfred Stieglitz. Editors: Alfred Stieglitz, Paul Haviland, Marius de Zayas, Agnes Ernst Meyer.] Nos. 1-7/8, March - Sept./Oct. 1915. (4)-(6)pp. per issue (all printed on single sheets, folding). Illustrations as noted. Tabloid folio. A long unbroken run of "291," constituting six of the nine issues published (the complete run is numbered 1-12, due to the double-numbering of three issues). This set lacks the photogravure of Stieglitz's "The Steerage," as is often the case.
"291" occupies a uniquely interesting position among the great reviews of modernist art. It is really the first magazine to style itself as a work of art in its own right: not simply a venture in luxury printing, as many art reviews had been before it, but a new kind of publication altogether, an experimental series of multiples run off on a monthly basis in an edition of 1100 copies. It is also the first expression of the dada esthetic on American shores; proto-dada, actually, dada avant la lettre, before dada had had its baptism in Zürich in 1916. Only Arthur Cravan's short-lived "Maintenant" can be said to precede it as an instance of pre-dada sensibility anywhere in the periodic press. "291" took its original inspiration from Apollinaire's "Soirées de Paris," emphasizing calligrammatic texts

and an abstracted kind of satirical drawing, but it cast these into a much more dramatic form by moving into a gigantic folio format and simultaneously dematerializing into a single gatefold sheet of paper. The eccentric purity of this new design is nowhere better seen than in "291" no. 5/6, the great Picabia issue, with its extraordinary gallery of machine portraits, subversive abstractions of the review's own collaborators. Always envisioned as a limited run of twelve numbers, "291" is the critical link between "Camera Work"—which Stieglitz duly suspended in the interim—and Picabia's own "391"—styled as its radical successor. Issued in a deluxe edition of 100 copies and a regular edition of 1000, "291" was a financial fiasco, failing to sell more than eight subscriptions on vellum and a hundred on ordinary paper, and in the end Stieglitz sold the entire backstock to a ragpicker for $5.80 ("perhaps my gesture was a satirical one," he wryly remarked). "In design and content, there was no periodical in America more advanced than '291'.... [It] was unparalleled anywhere in the world as a total work of art" (William I. Homer, "Alfred Stieglitz and the American Avant-Garde").

Contents as follows:

No. 1. March 1915. (6)pp. Cover drawing, "291 throws back its forelock" (caricature of Stieglitz) by de Zayas, printed in pink and black; "How versus why" by Meyer; "Voyage" ('Idéogramme') by Apollinaire; "One hour's sleep—three dreams" by Stieglitz; "291" by Haviland; drawing, "Oil and vinegar caster" by Picasso; unsigned notes on simultanism, sincerism, unilaterals, satirism and satyrism, Matisse and New York, idiotism; drawing, "What is rotten in the state of Denmark?" credited to Steichen, but attributed by Sanouillet to de Zayas. **No. 2**. April 1915. 13 unsigned texts including "Values in Art," "New Music," "Les Soirées de Paris," "Color Music," "An Opportunity Missed," etc.; drawing by Picabia, "New York," dated 1913; drawing by Katharine N. Rhoades, printed in blue and black; "Mental Reactions" by Meyer, with drawing and typography by de Zayas's facsimile musical manuscript, "Bellovées Fatales. No. 12" by Alberto Savinio. **No. 3**. May 1915. Cover drawing by Walkowitz; texts by Rhoades ("I walked in to a moment of greatness") and Meyer ("Woman") integrated into double-page typographic composition by de Zayas; 4 unsigned texts, including "Being Human in New York" and "Watch Their Steps," together with drawing by Steichen and calligram by J.B. Kerfoot. **No. 4**. June 1915. Cover drawing by Marin, partly finished by hand in blue watercolor (as issued); drawing by Picabia, "Fille née sans mère"; "Flip-Flap" by Rhoades; "Dammi l'anatema, cosa lasciva" by Alberto Savinio. **No. 5/6**. July-August 1915 [Picabia issue]. (6)pp. (extra-large sheet, folded twice). 5 full—page drawings by Picabia, printed in black (2 with elements in red, 2 with blue): "Ici, c'est ici Stieglitz, foi et amour," "Canter," "Portrait de jeune fille américaine dans l'état de nudité," "De Zayas! De Zayas!" "Voilé Haviland"; text by de Zayas, in parallel French and English ("New York n'a pas bu d'abord"). **No. 7/8**. September-October. Texts by Haviland, de Zayas, in parallel English and French. This issue was to serve as a folder for Stieglitz's photogravure, "The Steerage," which is lacking from this copy. Expert repairs throughout: backstrips reinforced with paper at edge; final panels in the 6-pp. issues (Nos. 1 and 5/6) trimmed at foldline and inserted as separate sheets; intermittent small losses (notably in in Nos. 1 and 5/6) renewed with infill; faint staining on back cover of No. 3.

New York, 1915. $12,500.00

Ades p. 42f., 2.46; Almanacco Dada 44; Gershman p. 54; Motherwell-Karpel 335; Rubin p. 53; Verkauf p. 183; Dada Artifacts 80-85; Foster/Kuenzli/Sheppard p. 284; The Art Press p. 34f.; Tashjian p. 29ff.; Homer p. 190; Sanouillet Picabia et 391, II.237f.; Naumann: New York Dada p. 58ff.;

218 **TZARA, TRISTAN, ET AL. Form letter signed in pen by Tristan Tzara (with manuscript additions), Francis Picabia, Georges Ribemont-Dessaignes and Walter Serner, soliciting contributions for an unnamed new Dada anthology, the never-issued "Dadaglobe."** 1 f. Carbon typescript, on pale blue "MoUvEmEnT DADA" letterhead stationery (Paris office), imprinted at left with a listing of Paris Dada reviews and their editors. 4to. (271 x 209mm.; 10 5/8 x 8 1/4 in.).

This letter solicits contributions—three or four poems, for example, or statements—for a new Dada book to be published by La Sirène in March. Expected to be about 300 pages in length [here the original figure has been altered in pen], it will be published in an edition of some 10,000 copies. All submissions will be welcomed for consideration; contributors are asked also to include photographs of themselves, to be reproduced. On the verso, Tzara has added in pen a signed postscript thanking this recipient for sending the "Neue Merkur" and urging him to add other contributions from Germany, from which Tzara has so far received almost no replies. Beneath this is a four-line insciption in a different hand, in German, listing titles, presumably of poems. There are also a few lines of German in pencil elsewhere on the verso.

There can be no doubt that the publication involved is the anthology "Dadaglobe," which Tzara began to plan in 1920. Discussing a similar solicitation from Tzara for this project, Michel Sanouillet reports that "Chacun de ces

auteurs devait communiquer des spécimens de sa production (poèmes, textes ou clichés), sa photographie et autres documents connexes. L'entreprise débuta sous d'heureux auspices. Mettant à contribution ses amis parisiens, Tzara obtint de plus de cinquante Dadaïstes (ou assimilés) repartis dans une douzaine de pays, l'assurance de leur collaboration et se mit en demeure de recueillir les manuscrits. La parution de 'Dadaglobe' aux Éditions de la Sirène fut annonce dans les revues au début de 1921, et, en juin, Tzara avait en mains suffisamment de matériaux pour composer un fort et intéressant volume." Sanouillet concludes that it was abandoned for lack of financing. Though there is no internal evidence in the letter, it is reported that the addressee was the poet and scholar Alfred Vagts in Munich, a contributor to "Der Zeltweg," "Der Zweemann," and "Dada" 6 (where he is listed among the "Présidents & Présidentes" of the movement). Raimund Meyer, discussing München Dada in "Dada Global," mentions that Vagts was in contact with the Parisian Dadas, and sent Tzara poems for "Dadaglobe." Arturo Schwarz likewise lists Vagts (in the "Almanacco Dada") among the numerous distinguished persons who replied to Tzara's letter (and whose responses can be found in the Tzara papers). Fine condition, the four pen signatures fine and fresh.

Paris [1920]. $3,500.00

Dada Global p. 86f. (Vagts), no. 224 (stationery); Almanacco Dada 36 ("Dadaglobe"); Sanouillet p. 310f.; Poupard-Lieussou Sanouillet 1 (stationery); Dada Artifacts 127 (stationery, with similar Tzara letter); Düsseldorf 267

219 **TZARA, TRISTAN. Sept manifestes dada.** Quelques dessins de Francis Picabia. 97, (7)pp. 10 illus. by Picabia, including full-page portrait of Tzara at the outset. 4to. Wraps., with printed label. Partly unopened. One of 250 copies on papier Lafuma, numbered in pencil in the justification, from the limited edition of 300. An unusually fresh copy.

Paris (Editions du Diorama, Jean Budry & Co.) [1924]. $2,500.00

Berggruen 5; Harwood 5; Gershman p. 44; Dada Global 218; Ades 8.58; Sanouillet 200; Motherwell/Karpel 415, pp. 73-98; Rubin 481; Reynolds p. 80

220 **TZARA, TRISTAN. Primele poeme.** Urmata de Insurectia dela Zürich, prezentata de Sasa Pana. 49, (2)pp. Lrg. 8vo. Wraps. One of 200 numbered copies on vélin, from the limited edition of 213. Intermittent annotations and corrections in pen; light wear.

Bucuresti (Editura UNU), 1934. $2,250.00

Ilk K513, illus. p. 98; Harwood 19

221 **UNU.** Avantgarda literara. Editors: Sasa Pana and Moldov. Nos. 1-51, April 1928 - Sept. 1935 (all published). (4)-(12)pp. per issue, except for No. 51, which is a single double-sided sheet (loosely inserted in this set). Lrg. 4to. This set is bound in one volume (contemporary blue and black cloth), with all covers present when issued thus (occasionally printed in color; a fine photomontage group portrait of the UNU Group by Pana and Brauner is featured on No. 20). Prof. illus., most extensively by Victor Brauner (including important linoleum cuts in color in No. 10), as well as Man Ray, Janco, and others; other contributions by Pana, Moldov, Calugaru, Dinu, Roll, Voronca, Sernet, Fondane, Bogza, Brauner, Perahim, Maxy, et al; and Doesburg, Aragon, Gomez de la Serna, Moussinac, Eluard, Vitrac, Tzara, Hurdobro, Desnos, Daumal, Breton, Maiakovskii, et al. Edition size varies: issue Nos. 1-10 limited to 200 copies, Nos. 11-50 limited to 500 copies, and No. 51 (published hors commerce on the occasion of Moldov's wedding and distributed only to guests) limited to 50 copies in all.

"La plus importante revue surrealiste roumaine.... Cette revue ainsi qu'une maison d'edition portant le même nom ont ete fondees par Sasa Pana. Le premier numero s'ouvre avec un manifeste de Sasa Pana qui n'est pas typiquement surrealiste: c'est l'epoque où l'avant-garde roumaine en est encore au dadaïsme, au constructivisme, prônes surtout par la revue de Ion Vinea, 'Contimporanul.' La vraie orientation surrealiste de la revue se dessine vers 1930, avec une forte diatribe contre Vinea. Parmi les collaborateurs d' 'Unu' on trouve Victor Brauner, Jacques Hérold, Benjamin Fondane, Ilarie Voronca, Claude Sernet (Mihail Cosma), mais aussi des surrealistes aujourd'hui complètement oublies par les histoires de la litterature roumaine... D'autres comme Virgil Carianopol ont rapidement repudie le Surrealisme pour s'engager successivement sous les etendards litteraires fasciste et communiste. Mais la revue 'Unu' demeure exemplaire par la liberte d'expression, par la lutte contre tous les academismes, par le culte de la poesie authentique (qui ne neglige ni le serieux du jeu ni les ceremonies provocantes de l'humour noir). Grâce a la revue 'Unu' et à son indefatigable animateur Sasa Pana, la poesie roumaine a eu la revelation de Breton,

d'Éluard, de Robert Desnos et de tant d'autres surréalistes français qui ont donné à une modernité locale une dimension européenne" (Biro/Passeron).
"UNU" means 'One'; Ilk explains that the editors' original intention was to change the title with each successive issue, as 'One,' 'Two,' 'Three,' etc. "Es blieb trotzdem bei dem Vorschlag von Stephan Roll, EINS als klares Ausdrucksmittel der Gruppe zu deklarieren: '...Es ist besser eine klare Adresse zu haben, wo wir gefunden und erreicht werden können....' So blieb auch in der Geschichte der rumänischen Literatur der Begriff 'Die Bewegung von EINS.'" (Ilk). Some issues somewhat closely trimmed by the binder, otherwise in very fine condition. Complete sets are of utmost rarity
Dorohoi/ Bucharest, 1928-1932. $22,500.00
Ilk K320-369, illus. pp.63, 65-67, 69, 71; Passuth p. 220; Dada Global 102; Biro/Passeron p. 417

222 **UNU. No. 16.** August 1929. UNU Estival. (6)pp. (single sheet, folding), loosely inserted in cover wrapper printed in plum red with 2 full-page linoleum cuts by Victor Brauner, showing a heroic pair of swimming trunks and a "Cul glacé." Lrg. 4to. Texts by Sernet, Roll, Voronca, Dinu, Pana, Bogza, and others. "Als Gast bei Bogza verbrachte Brauner im Sommer 1929 einige Wochen in Bustenari; während seines Aufenthalts schuf er die Linolschnitte für UNU-ESTIVAL, ein Gemälde ('Porträt Geo Bogza') sowie (inspiriert von dem Leben der Einheimischen) einige Zeichnungen" (Ilk). Graphically, this is the most important issue of "UNU."
Bucharest, 1929. $3,000.00
Ilk K335, illus. p. 65; Passuth p. 220; Biro/Passeron p. 417

223 **VARCHI, BENEDETTO. Due lezzioni.** Nella prima delle quali si dichiara un sonetto di M. Michelagnolo Buonarotti. Nella seconda si disputa quale sia piu nobile arte la Scultura, o la Pittura, con una lettera d'esso Michelagnolo, & piu altri eccellentiss. pittori, et scultori, sopra la quistione sopradetta. 155, (1)pp. 8 woodcut lettrines. Sm. 4to. Contemporary limp vellum.
"Following two lectures on the arts delivered in Florence in 1546, Benedetto Varchi (1503-1565), one of the most prominent intellectuals of the Medician court, had the idea of making an inquiry among the artists about the paragone: he obtained answers from Vasari, Bronzino, Pontormo, Tasso, Francesco da Sangallo, Tribolo, Cellini and Michelangelo. Almost all apologized for their poor style of writing by calling themselves 'only artists.' Varchi himself, in his lectures, had given his exposition of the problem, which he concluded tactfully, as he had to, by saying that the figurative arts are essentially identical in that they pursue the same end. Trying to sum up the artist's opposed points of view, one could say that most of them grant the advantage of 'reality' (as opposed to appearance) to sculpture, and the merit of skill to painting.... [Bronzino's answer] organizes all the required points with exemplary clarity; conscientiously, Bronzino does not hesitate to present Varchi with the very arguments and counterarguments which he had drawn from the latter's discourse. The most representative defender of sculpture was, of course, Michelangelo; Cellini, in his passionate reply to the painters, constantly referred to the master's authority and described his workshop habits, though perhaps not accurately. At all events, Michelangelo's own late, short, and grudging answer to Varchi's inquiry leaves no doubt as to his position in the debate" (Klein/Zerner). Early inscriptions heavily effaced on title-page and at the outset of text; thin spot on one leaf; a few stains and occasional soiling, rear inner hinge loose, small loss at center of backstrip; otherwise in very good condition, and with good margins.
Fiorenza (Lorenzo Torrentino), 1549. $4,500.00
Borroni I.1418; Schlosser pp. 228,232; Cicognara 223; Gamba 1005; Guidicini p. 262; Haym IV.124; Razzolini-Bacchi p. 358; Brunet V.1087; Graesse VI.260; Klein, Robert & Zerner, Henri, eds: Italian Art 1500-1600, p. 9ff.

224 **VASARI, GIORGIO. Ragionamenti....** sopra le invenzioni da lui dipinte in Firenze nel palazzo di loro altezze serenissime, con illustriss. ed eccellentiss. signore D. Francesco Medici allora principe di Firenze. Insieme con la invenzione della pittura da lui cominciata nella cupola. Seconda edizione. x, 174pp. Engraved frontispiece portrait and title-page vignette; wood-engraved culs-de-lampe, lettrines. 4to. Early pastepaper wraps.
The first edition was published in Florence in 1588. As is noted by both Cicognara and Schlosser, this is in fact a third issue of the work, a reprint of the original having appeared in Florence in 1619 under the title "Trattato della pittura." "The 'Ragionamenti,' his explanation of the paintings in the Palazzo Vecchio, was published posthumously by his nephew, Giorgio Vasari il giovane, in 1588 from a non-autograph manuscript. This text was known in Vasari's lifetime, however, and is mentioned several times in the 'Vite.' It is the first of a series of similar

descriptions of complex palazzo decorations published by artists or their advisors in the last quarter of the 16th century" (Julian Kliemann, in The Dictionary of Art). A little light wear.
Arezzo (Michele Bellotti), 1762. $1,200.00
Schlosser p. 345; Cicognara 227; cf. Gamba 1729

225 **VIGNOLA, GIACOMO BAROZZI DA. Regola de' cinque ordini d'architettura.** (4)pp. (letterpress title and preliminary leaf); 79, (1)pp., entirely engraved, with text facing 48 full-page plates. Engraved half-title with the standard tabernacle portrait bust of the author. Sm. 8vo. Contemporary plain boards. An undated pocket edition, presumably of the early 18th century. Ownership inscription at base of title-page, dated 1737. One leaf with loss at bottom corner, not affecting text or plate.
Bologna (Longhi), n.d.. $375.00

226 **VITRUVIUS. De architectura libri decem.** Ad Augustum Cæsarem, accuratiss. conscripti: & nunc primum in Germania qua potuit diligentia excusi, atq; hinc inde schematibus non iniucundis exornati.... (52), 262, (50)pp. 129 woodcut illus. Sm. 4to. Contemporary limp vellum. "This is the first edition of Vitruvius printed in Germany, with the plates based on those of the Como 1521 edition. The text is printed in italics with chapter headings and capitals in roman type" (Fowler). The volume contains, in addition, reports by Nicolas of Cusa of botanical experiments. Portions somewhat browned; early Jesuit library stamp on title; early annotation in Greek on the rear flyleaf; a pleasant copy.
Argentorati [Strassburg] (In Officina Knoblochiana per Georgium Machæropioeum), 1543. $5,000.00
Borroni II.2.7; Berlin 1806; Fowler 401; Cicognara 707; Riccardi I.613; Poleni p. 43; Graesse VI.37; Adams V-906; Ritter 2424

227 **VITRUVIUS. Les dix livres d'architecture de Vitruve.** Corrigez et traduits nouvellement en françois, avec des notes & des figures. Seconde édition reveue, corrigée, & augmentée par M. Perrault. (18), 354, (14)pp. Fine allegorical frontispiece by Scotin after Sébastien le Clerc; engraved plates throughout by Le Clerc, G. Edelinck, Tournier, Patigny, Grignon, and others. Folio.Contemporary calf, gilt; raised bands, the spine in 7 compartments. Second edition, revised and enlarged by Claude Perrault, who had remained anonymous in the first edition of 1673.
This second edition has always been considered the best, of a work which has always been regarded as a masterpiece both of scrupulous Vitruvian scholarship, and of independent critical theory. "The large, beautifully designed illustrations for the text are etched [sic] by major artists of the time. The majority of the signed plates are by Jean-Jacques Tournier, who had worked with Charles Errard and produced some of the plates for Antoine Desgodets 'Édifices.' Among the other artists is the distinguished engraver Sébastien Le Clerc, who is also responsible for the frontispiece" (Millard). Jefferson owned this edition, and catalogued it first in the architecture section of his library. "In quest'edizione poche furono le emende, ma molte le aggiunte importanti che da varj pareri raccolte determinarono l'autore a ristampare la sua versione. Mutò anche tre figure, e aggiunse tre tavole, una nel VI e due nel X. libro. E sebenne potesse quest'opera ricevere maggior perfezione, nondimeno fra le Vitruviane versioni, e commenti, tiene a buon dritto uno dei primi luoghi" (Cicognara). Intermittent waterstaining and light wear; old mend to rear flyleaf; 18th-century ownership inscription of a French engineer inside front cover.
Paris (Jean Baptiste Coignard), 1684. $6,000.00
Borroni II.2.40; Berlin 1818; Cicognara 730; Collins/Land 50; Brunet V.1329; Graesse VII.378; cf. Millard I.168, Fowler 418

228 **VITTORIA, VINCENTE. Osservazioni sopra il libro della Felsina Pittrice per difesa di Raffaello da Urbino, dei Caracci, e della loro scuola.** Pubblicate e divise in sette lettere. [By: Vincenzo Vittoria.] 114, (2)pp. Engraved emblematic frontis.; engraved armorial vignette on title. Sm. 4to. Old flexible boards. A little dusty, but uncut and with large margins. A Roman reply to Malvasia by the Spanish-born painter and ecclesiastic Vincente Vittoria (1650-1712), published with the encouragement of Carlo Maratti.
Roma (Stamp. di Gaet. Zenobj), 1703. $1,500.00
Schlosser p. 579; Cicognara 2404

229 **VORONCA, ILARIE. Ulise.** Cu un portret de Marc Chagall. (36)pp., 1 full-page drawing by Chagall. Sm. folio. Wraps. (a bit worn). One of 200 hand-numbered copies on vélin, from the limited edition of 206 in all. The whimsical Chagall "portrait" depicts Voronca as the Eiffel Tower. This is the second book published in the Colectia Integral series. A few light inscriptions (on title-page and interior) in red pencil. Very rare.
Paris (Colectia Integral), 1928. $3,000.00
Ilk K518, illus. p. 84

230 **WEIROTTER, FRANZ EDMUND, et al. A Sammelband of five separate suites of etchings**: two by Weirotter, one by Charles-Nicholas Cochin (Cochin fils), one unsigned, and one further (incomplete) signed P.P., after F.A. Simonini, Antonio Tempesta, Aurcliano Milani, and P.F.Calza. Oblong 4to. Very fine contemporary (German?) half calf, handsomely gilt at spine; exceptional marbled endpapers. From the libraries of Jean Furstenberg (with his ex-libris) and Otto Schäfer.
The gifted and short-lived paysagiste Franz Edmund Weirotter (1730-1771) was born in Innsbruck and studied with J.G. Wille in Paris; he travelled after to Italy, returning with a great many sketches, and was appointed professor at the Vienna Academy in 1767. His work is unjustly neglected, as Bénézit, among others, has remarked ("Ce charmante artiste, très injustement délaissé, possède une forme très personnelle et fort intéressant"). These suites precede the collected edition of Weirotter which was published in 1775 by Basan, and the impressions are often far superior, particularly the two very striking mezzotint compositions in the second suite. The emulation of Rembrandt in both suites is unmistakable, and extremely interesting in its own right.
Contents as follows:
1. Weirotter, Franz Edmund. Suite de paysages. Dédié à Monsieur Wille, Graveur du Roi, de l'Académie Royale de Peinture et de Sculpture.... 12 through-numbered original etchings, the first signed "Dessinés d'après nature et gravés par Fr. E. Weirotter. Plate size: 95 x 182 mm. to 120 x 200 mm. (4 5/8 x 7 7/8 inches).
2. Weirotter, Franz Edmund. XII. vues de la Normandie. Dédiéea [sic] à Monsieur Brillon Duperon, Ecuyer. 12 through-numbered original etchings (two with mezzotint), the first signed "Dessiné d'après nature et gravé par F.E. Weirotter," and the rest "F.E. Weirotter fecit." Plate size (varying slightly from oblong to squarer format): 152 x 157 mm. to 155x 210 mm. (5 7/8 x 8 1/4 inches).
3. Cochin [Charles-Nicholas, Cochin fils]. Livre de paysages, gravé d'apres Mr. Cochin. 1758. 8 through-numbered plates with 29 original etchings after Cochin, including the title and 28 etchings arranged four to the page thereafter, each image individually signed "Cochin in." Plate size of title etching: 150 x 194 mm. (5 7/8 x 7 5/8 inches); image size of each of the etchings grouped on the following pages (within comprehensive platemark): 57 x 80 mm. (2 1/4 x 3 1/8 inches).
Paris (Chés la Ve. de F. Chéreau, rue St. Jacques aux 2 Piliers d'Or), 1758
4. Unsigned. A suite of 10 etchings of Roman ruins, through-numbered, printed in pairs, on five plates (bound out of sequence). Each plate has been trimmed close to the platemarks at the end of the pair, and then mounted in the album. Image size ranges from 82 x 63 mm. to 109 x 95 mm.(4 1/2 x 3 3/4 inches). This very interesting suite opens with a memento mori allegory with putto, skeleton holding an hourglass, and a wall clock; following this are images of ruinous triumphal arches and monuments. It is very sensitively drawn. In more than one respect the series is quite reminiscent of Hubert Robert's "Les soirées de Rome" and the little book by Louis Subleyras, "Nella veduta in Roma di madame le Comte e dei signori Watelet e Copette," both of which commemorate a visit by Weirotter, Watelet and others in their circle to the Accademia di San Luca in 1764. It may well be the work of someone in the Watelet entourage.
5. Untitled suite of battle pieces, military subjects and genre compositions by "P.P.," after Antonio Tempesta (4), Francesco Simonini (13), Aureliano Milani, and Francesco Calza (4). 22 plates of a through-numbered sequence up to 29, inconsistently designated but apparently integral, each trimmed to small margins and mounted. Plate size: ca. 120 x 170 mm. (4 3/4 x 6 3/4 inches). The etcher is presumably Bolognese, like all of the foregoing except Tempesta. The Simonini genre compositions are exceptional.
Bologna (Luigi Guidotti), n.d. $6,500.00

231 **(WILTON HOUSE) [Kennedy, James.] A Description of the Antiquities and Curiosities in Wilton-House.** Illustrated with engravings of some of the capital statues, bustos and relievos. In this work are introduced the anecdotes and remarks of Thomas Earl of Pembroke, who collected these antiques, now first published from his

lordship's mss. A new edition. xxxviii, 116, (2)pp. 25 engraved plates hors texte, signed J.A. Gresse. Lrg. 4to. Contemporary boards. This particular guide by Kennedy, with fine engravings of the Wilton antiquities, was first published in 1769; Dobai describes it as a "Luxusausgabe" of earlier versions, based ultimately on Cowdry. A splendid large copy, uncut, in the original blue boards with handwritten label at spine.
Sarum (E. Easton), 1786. $1,500.00
Dobai II.425f.; Cicognara 3519; Schlosser p. 504

232 **(WOLS) Sartre, Jean-Paul. Visages**, précédé de Portraits officiels. Avec 4 pointes-sèches de Wols. 41, (5)pp. 4 full-page original etchings by Wols (Grohmann XLVI-IL). Printed wraps. (light wear). One of 900 numbered copies on Crèvecoeur du Marais, from the limited edition of 926 in all. "The small drawings the German artist executed while in hiding in unoccupied France during the years of World War II anticipated in scale and intensity his portraits in this book. In Paris after the war, Wols was befriended by Sartre and illustrated two of his books in the informal tachiste manner, which concentrated into visible form the author's Existentialist philosophy" (Castleman).
Paris (Pierre Seghers), 1948. $3,850.00
Castleman p. 188; Manet to Hockney 118; Bibliothèque Nationale: 50 livres illustrés depuis 1947, no. 3; Bareiss 84; Villa Stuck 94; Stuttgart 192; Zürich p. 376

233 **ZEITLER, JULIUS. Presse Hauptquartier.** (20)pp. Dec. front cover design after a woodcut credited to "Xylodada C.E.P." Self-wraps. New glassine. An extremely rare instance of Pseudodada, a category confined to a mere handful of examples: apart from this, Friedrich-Hardy Worms' "Das Bordell," "Der Moloch. Zeitschrift für internationale Blutokratie," "Dada-Foxtrott"; from Serbia, "Dada-Jok"; and the three publications of Alfred Sauermann: "Dada Quatsch," "Dada-Tragödie," and "o Siris. Was ist DADAismus?" Throughout, the absurdist free-verse compositions are set in a whimsical range of typefaces, some in concrete arrangements. A statement at the end indicates that the text first appeared in a holiday circular for the press corps at Christmas 1917. Of great rarity. Backstrip neatly split; light fading at edges.
Leipzig, [1917/1918]. $1,200.00
Bergius, Hanne: Das Lachen Dadas (Giessen, 1989) p. 414

234 **ZIVOT. [II.]** Sborník nové krásy. Nové umení, konstrukce, soudobá intelektuelní aktivita./ La vie II. L'art nouveau, construction, activité intellectuelle contemporaine. Directeur: J. Krejcar. 208, (6)pp. Prof. illus. 4to. Wraps., with photomontage of a Doric column and a shimmering automobile wheel. Portions in parallel French. Texts by Ozenfant and Jeanneret/Le Corbusier ("Le Purisme," "Architecture et Purisme"), Peter Behrens, Jean Epstein ("Kino"), Krejcar ("Made in America," on American architecture and industrial design), Teige, Erenburg, and others; illustrations of work by Man Ray, Teige, Prampolini, Frank Lloyd Wright; film stills (Chaplin, Pickford et al.); transatlantic liners, Tibet, the Flatiron Building.
This yearbook of the Devetsil group, published in December 1922, clearly shows the new avant-garde impulse which had overtaken the proletarian politics of its original agenda. "The photomontage cover of 'Life II,' juxtaposing a Doric column with an automobile wheel, is emblematic of their new artistic program that sought to replace traditional art forms with film, photography and other mediums based on modern technology and mechanical reproduction" (Jaroslav Andel, in Houston). Very light wear at spine; a fine copy.
Praha, 1922. $1,200.00
Oxford, Museum of Modern Art: Devetsil: Czech avant-garde art, architecture and design of the 1920s and 30s (1990); Houston, Museum of Fine Arts: Czech Modernism 1900-1945 (1989), p. 26ff.; Andel 106

235 **ZOBI, ANTONIO. Notizie storiche sull'origine e progressi dei lavori di commesso in pietre dure che si eseguiscono nell'I. e R. Stabilimento di Firenze.** Seconda edizione, con aggiunte e correzioni dell'autore. 352pp. (mispaginated). 2 lithographic plates hors texte, superbly finished by hand in colors and gold (1 varnished). 4to. Publisher's printed blue boards (somewhat worn and chipped). The quality of the finished plates is unusually brilliant. A little waterstained at top.
Firenze, 1853. $1,000.00
Fossati Bellani 3044; cf. Bigazzi 3756 ; Graesse VIII.498

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